

The Discoverer

THE
**INLAND
PRINTER**



**According to what inks you buy
Your purchase will be either
An asset or a liability.**

**To put it mathematically:
Let P=The Price, and
Let Q=The Quality, and
Let AC=The Actual or Real Cost,**

Then: $AC = \frac{Q}{P}$

**This is true of every commodity
You purchase,
But most particularly true of
PRINTING INKS.**

**All the ULLMANINES, and a
Majority of the DOUBLETONE INKS,
Can, as a rule, be
Run without slip-sheeting.**



Sigmund Ullman Co.

**New York
Chicago**

**Philadelphia
Cleveland**

Volume

There is something in the word "*Volume*" that grips you. It is like the first impression of Niagara, or the sight of a Super-Dreadnaught.

VOLUME, in connection with our envelope business, has a very important significance. It is produced by focusing on standardized lines, the combined energy of seventeen "Butler Brands" sales organizations, covering the United States from coast to coast, also many foreign countries. Naturally, this great volume enables us to maintain uniform quality, give better service and make prices that would otherwise be impossible.

There is nothing in an envelope, regular or special, that we have not in stock or can't furnish quickly. Try us and you will recognize the best source for dependable envelopes, whether you order by the thousand or car lots.

DISTRIBUTORS OF "BUTLER BRANDS"

Standard Paper Co.	Milwaukee, Wis.	Mutual Paper Co.	Seattle, Wash.
Missouri-Interstate Paper Co.,	Kansas City, Mo.	Commercial Paper Co.	New York City
Mississippi Valley Paper Co.	St. Louis, Mo.	American Type Founders Co. . . .	Spokane, Wash.
Southwestern Paper Co.	Dallas, Texas	American Type Founders Co. . . .	Vancouver, B. C.
Southwestern Paper Co.	Houston, Texas	National Paper & Type Co., (export only) N. Y. City	
Pacific Coast Paper Co.	San Francisco, Cal.	National Paper & Type Co.	Havana, Cuba
Sierra Paper Co.	Los Angeles, Cal.	National Paper & Type Co., City of Mexico, Mexico	
Central Michigan Paper Co.,	Grand Rapids, Mich.	National Paper & Type Co.	Monterey, Mexico
		National Paper & Type Co.,	Guadalajara, Mexico

J.W. Butler Paper Co. Chicago
ESTABLISHED 1844

HUMANA

(THE GUARANTEED AUTOMATIC FEED FOR PLATEN PRESSES)

The "HUMANA" is the only automatic machine or press that will feed to a hair-line register the full range of commercial printing, including paper and cardboard (all weights and surfaces), envelopes (made up and blanks), tags, blotters, box cartoons, pamphlets, index cards, etc., with a minimum spoilage.

Two "HUMANAS" attached to job presses will produce more work at a less operative cost for each dollar invested than any other automatic flat-bed press ever invented.

Try one for awhile, gratis. If you like it you can purchase on terms entirely satisfactory to you.

G U A R A N T E E D

G U A R A N T E E D



A platen press HUMANIZED (showing make-ready)

Requires less than 50 per cent of the operator's time. (Any boy or girl can operate the HUMANA.) More than 450 HUMANAS sold and in actual operation. Two sizes, 10x15 and 12x18.

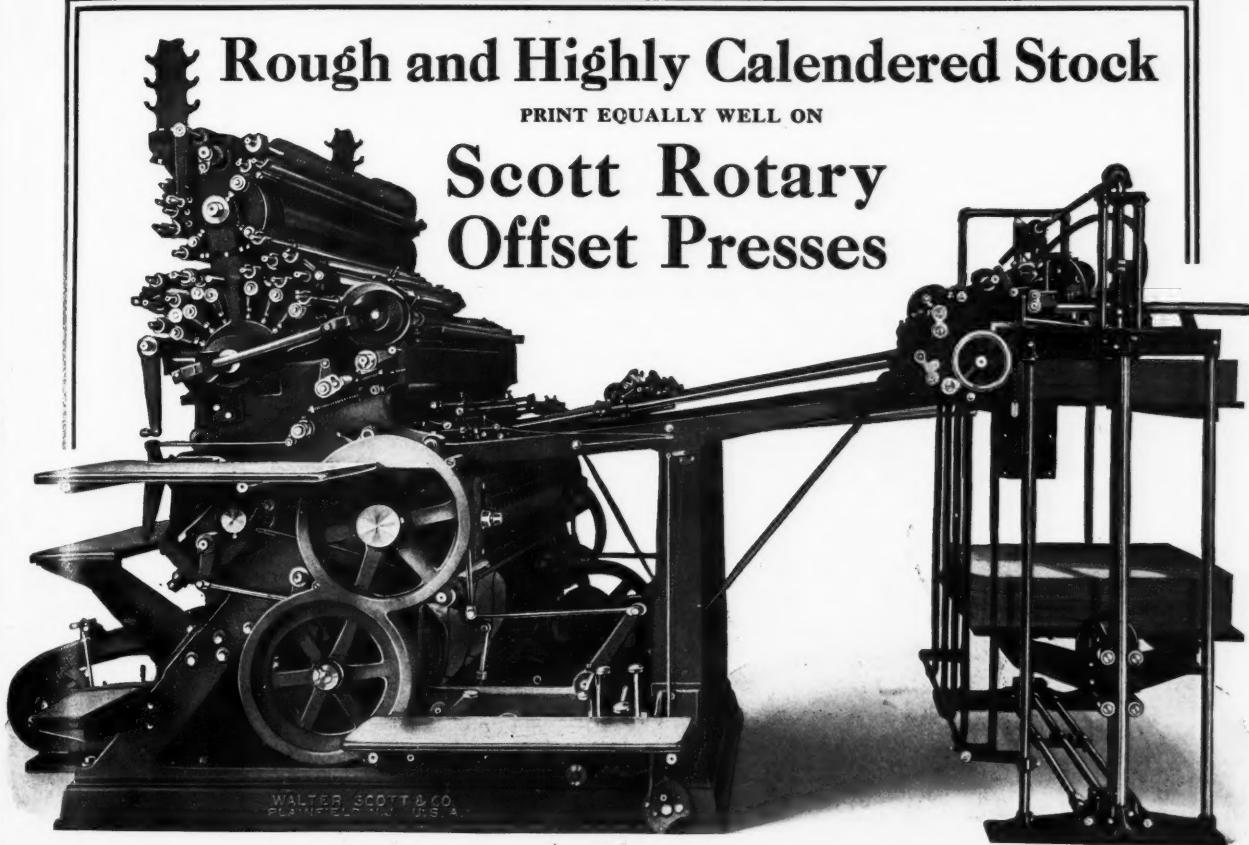
SEND FOR TESTIMONIALS AND LIST OF USERS. ALSO CIRCULARS AND SAMPLES OF WORK.

Manufactured and
GUARANTEED by

HUMANA COMPANY

NEW YORK CHICAGO PHILADELPHIA ST. LOUIS BUFFALO BOSTON ATLANTA CINCINNATI

Office and Salesroom :
Clinton and Beaver Sts.
Newark, N. J.



Rough and Highly Calendered Stock PRINT EQUIALLY WELL ON Scott Rotary Offset Presses

are now printed on Scott Rotary Offset Presses. You can use a tough, rough-faced stock and obtain beautiful results by the Offset Process.

In the Calendar Line

the most beautiful work you have seen this year has been printed by the Offset Process, and one line of calendars has been printed entirely on Scott Rotary Offset Presses.

Catalogues, Booklets and Folders

printed in black and in colors by the Offset Process are superior in every way to the work heretofore done on Flat-bed Presses. No impression marks, no set-off, but just beautiful printing.

The Scott Rotary Offset Press

was carefully designed, and it can be depended upon to give an even, unyielding impression, to have an unsurpassed ink distribution, and it registers perfectly. It is built to take sheets up to 28x38, 34x46, 34x52, 38x52, 40x60, and 44x64 inches.

If interested, write us for our literature

PATENTED AND MANUFACTURED BY

WALTER SCOTT & COMPANY

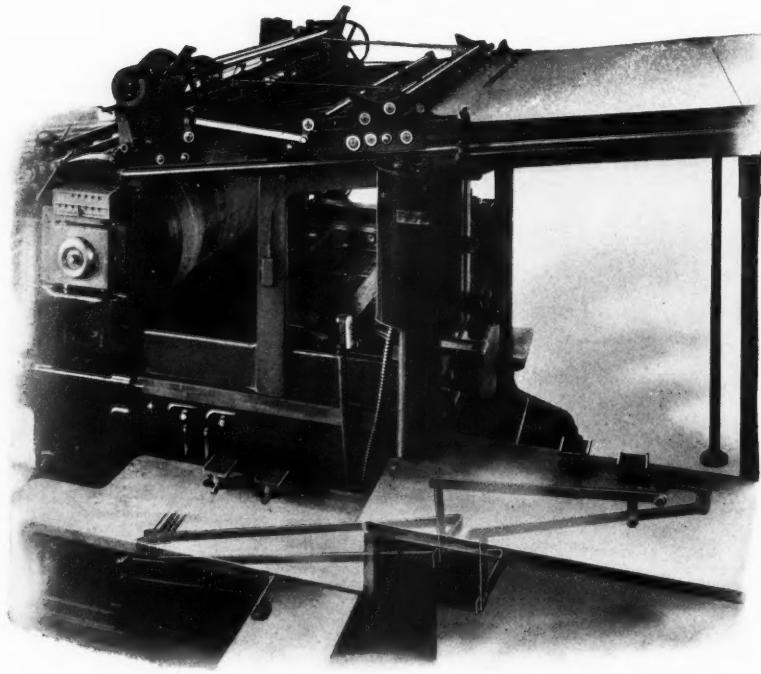
Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

NEW YORK OFFICE: 1 Madison Avenue

CHICAGO OFFICE: Monadnock Block

CABLE ADDRESS: WALTSCOTT, NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN

The Hardie Semi-Automatic Press Feeder



The Hardie Semi-Automatic Feeder gives the following Results:

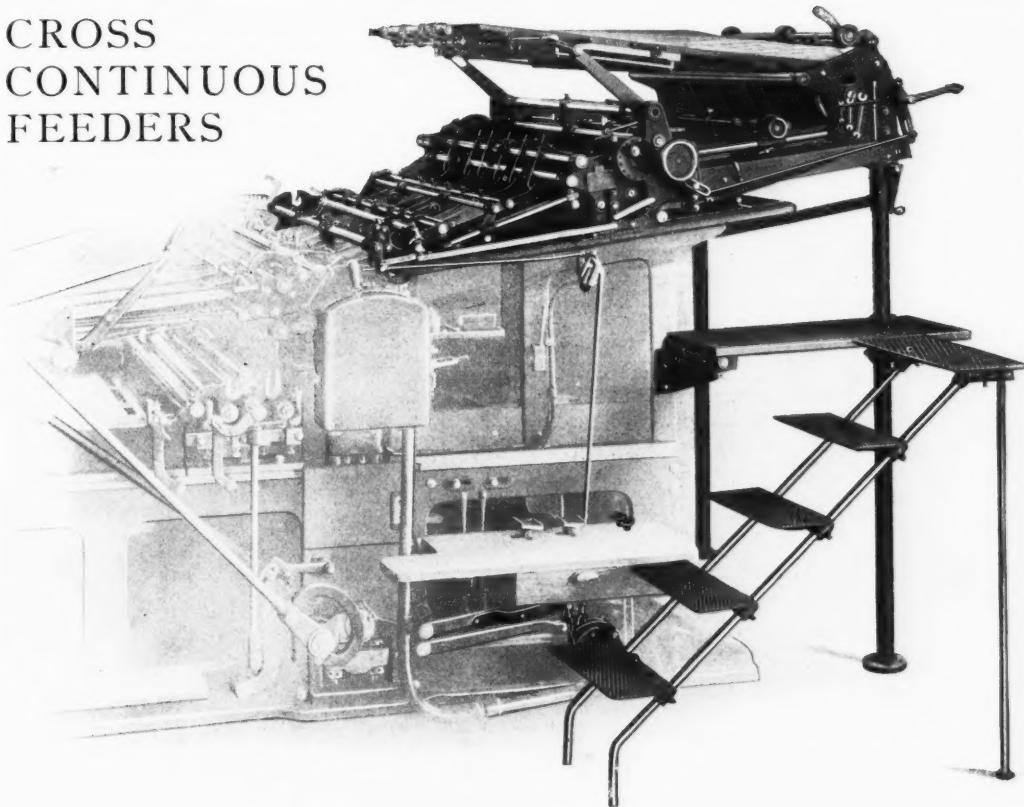
- Register .** 100 per cent accurate.
- Production** 20 per cent increase.
- Waste .** Reduced to minimum.
- Labor .** Work of feeder made easier.
- Time .** 20 per cent gain on Feeder, Pressman and Press.
- Overruns .** Eliminated, so far as providing against waste.
- Estimating** Much more accurate.
- Colorwork** Made perfectly simple.

In asking for quotations give make and size of press. Complete instructions given for installation and use.

SEND FOR CATALOGUE—MENTION INLAND PRINTER

HOBBS MANUFACTURING COMPANY
WORCESTER, MASS., U. S. A.

CROSS CONTINUOUS FEEDERS



MAXIMUM PRODUCTION WITHOUT LOSS OF QUALITY

CROSS CONTINUOUS FEEDERS: Give larger output and better quality, with less waste and trouble than any other feeding method. These undisputed points of superiority warrant your deep consideration.

SIMPLICITY: Every movement is positive but simple, and easy adjustments make the Cross Feeders economical on short as well as long runs. The operator has free access to the rear of the press at all times.

MAINTENANCE: They require no additional floor space, are operated by $\frac{1}{8}$ horse power and the maintenance cost never exceeds one per cent per year.

OUTPUT: You are assured 100 per cent of the possible output of your presses and folders, as Cross Continuous Feeders can be reloaded while running. Hair line register on all work and positive separation are guaranteed.

One of our models will meet your particular requirements. Send for complete descriptive catalogue.

• • • DEXTER FOLDER COMPANY • • •
NEW YORK

FOLDERS, CROSS CONTINUOUS FEEDERS, RE-LOADING FEEDERS, INSERTING,
COVERING AND WIRE STITCHING MACHINES AND CUTTERS

BOSTON
DALLAS

PHILADELPHIA
TORONTO



DETROIT
ATLANTA

CHICAGO
SAN FRANCISCO



E. J. BLATHERWICK

WOODBURY, N. J., April 27, 1914

Kimble Electric Co., Chicago, Ill.

Gentlemen:—Will you kindly send two sets of brushes for my $\frac{1}{4}$ h.-p. motor No. 7817. Send bill and I will remit at once.

This motor was purchased through the Public Service Co. of New Jersey in November, 1912. I shall not attempt here to tell you of the satisfaction it has given. Always "on the job"—perfect control and small expense of operation—it has filled the bill in every particular. It is the *perfect power for the print-shop*.

Through my recommendation two of your motors, $\frac{1}{4}$ and $\frac{1}{2}$ h.-p., were installed by the Gloucester Co. Democrat office recently. They are giving great satisfaction.

If you ever want a story of what your motor will do in a small print-shop, write me. Wishing you every success with the *good things* you are turning out, I am

Very respectfully yours,

E. J. BLATHERWICK,

The Advertiser Printery.



Perfect Power in the Print-Shop

That's what Mr. Blatherwick found. That's what his friends who took his advice found. That's what you will find if you run your presses with

KIMBLE JOB AND CYLINDER PRESS MOTORS

Single-Phase, Variable-Speed
Alternating-Current

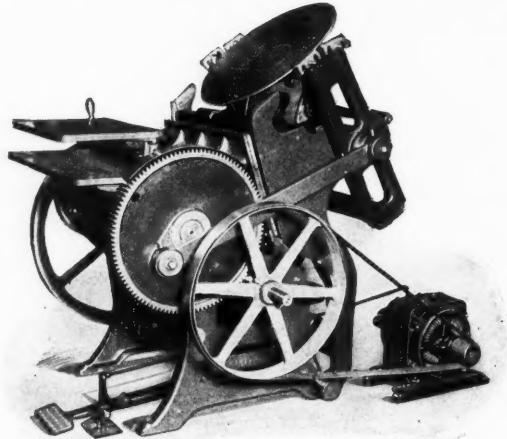
Kimble Motors increase the efficiency of each press at least 20% over ordinary alternating-current motor drive and about 35% over line-shaft drive.

This great increase in efficiency is due to the wide range of speeds and the finely graduated steps. Kimble Motors give any speed from 500 to 3,000 I. P. H. The feeder can fit the speed to the job. He can get the exact speed for turning out any class of work in the most profitable manner. The increase in speed is made in steps from 40 to 80 I. P. H. The feeder can increase speed by imperceptible steps while he is warming up to the work.

Kimble Motors are also the only alternating-current motors that reduce current consumption in direct proportion to every speed reduction. The saving in current alone will pay 5% monthly dividends on the cost of a Kimble.

Kimbleize Your Plant!

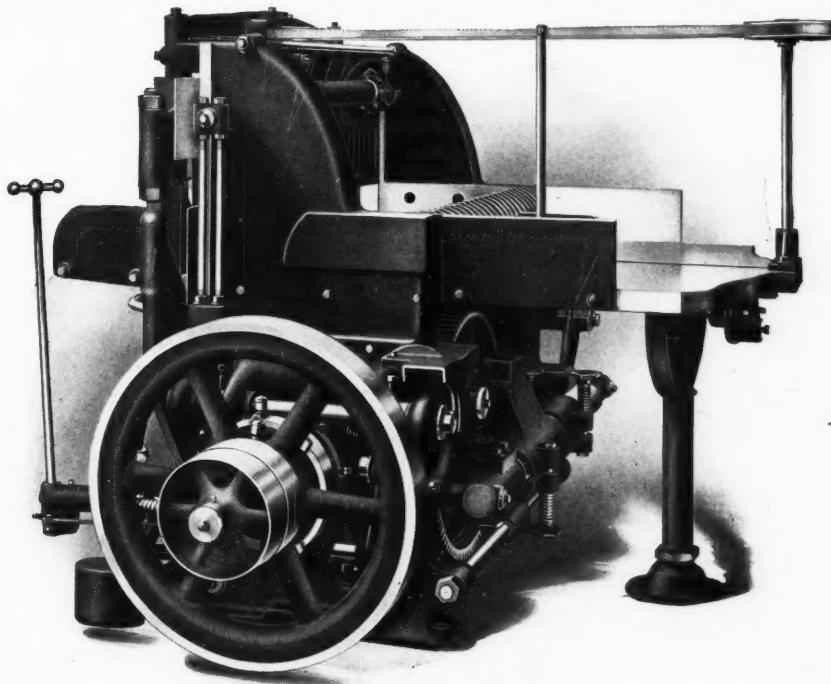
Run your job and cylinder presses, your binders, stitchers, folders, etc., with Kimble Motors. It is the most satisfactory, effi-



cient and economical way. Write for the Red Catalog, which gives interesting facts about electric - drive in printing - plants.

KIMBLE ELECTRIC COMPANY
635 NORTH WESTERN AVENUE, CHICAGO

The Seybold 20th Century Automatic Cutting Machine



SEYBOLD PATENTS

Rear Side View — 38-in., 44-in. and 50-in. Sizes

The above illustration affords an excellent idea of the Automatic Clamp Friction Device, one of the many *original* Seybold construction features contained in the Twentieth Century Cutter. Extending, as it does, the full width of the machine and driving both ends of the clamp simultaneously from a central position, absolutely uniform pressure throughout the entire surface of the clamp is assured and guaranteed.

Simple and convenient provision for adjusting the friction device and regulating the clamping pressure to meet actual requirements, is an incidental but desirable feature.

FULL PARTICULARS UPON REQUEST

THE SEYBOLD MACHINE COMPANY

*Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills,
Paper-Houses, Paper-Box Makers, etc.*

Embracing—Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U. S. A.

BRANCHES: NEW YORK, 151 West 26th St.; CHICAGO, 112-114 W. Harrison St., New Rand-McNally Bldg.
AGENCIES: J. H. SCHROETER & BRO., Atlanta, Ga.; J. L. MORRISON CO., Toronto, Ont.; TORONTO TYPE FOUNDRY CO., LTD., Winnipeg, Man.;
KEystone TYPE FOUNDRY OF CALIFORNIA, 638 Mission St., San Francisco Cal.; THE BARNHART TYPE FOUNDRY CO., Dallas, Tex.

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO

636-704 Sherman Street

PITTSBURG

First Avenue and Ross Street

ST. LOUIS

514-516 Clark Avenue

KANSAS CITY

706 Baltimore Avenue

ATLANTA

40-42 Peters Street

INDIANAPOLIS

151-153 Kentucky Avenue

DALLAS

1306-1308 Patterson Avenue

MILWAUKEE

133-135 Michigan Street

MINNEAPOLIS

719-721 Fourth St., So.

DES MOINES

609-611 Chestnut Street

COLUMBUS

307 Mt. Vernon Avenue



The Hamilton Interchangeable Standard Steel Cabinet No. 473

Price \$130.00

HAMILTON Steel Cabinets are today the acknowledged standard of the world. They are built to last a business lifetime and reflect thirty-three years' experience in the development and manufacture of furniture for the printing plant. The day of specially designed cabinets for the composing room has passed and passing with it is the excessive cost. Today there is an *all-steel* Interchangeable Hamilton Cabinet to suit the requirements of every printer at a cost made possible by their production in large quantities.

Hamilton Cabinet No. 473, illustrated above, is designed for general use in newspaper plants and magazines as well as in job offices. This cabinet is composed of two separate bodies and can be assembled as shown above, affording the use of both a sloping and flat top, or, if desired, can be arranged with all of the flat surface on one side and the sloping top on the other. The top unit of the cabinet is easily removable, permitting it to be replaced, if desired, by any of our six standard tops.

The overhead electric lights on this cabinet have visors to shade the light from the workman's eyes. This is distinctly a Hamilton feature. The price of the cabinet as illustrated is \$130.00 f. o. b. Two Rivers (electric lights, number tacks and dumps, extra).

Hamilton Wood Type.—We are the largest manufacturers in the world of end grain type cut on rock maple. Height guaranteed uniform on point system. Send for Wood Type catalog, circulars, etc., which will be sent promptly on request.

Equip your composing room with Hamilton Interchangeable Standard Steel Cabinets and save time and steps for your workmen — floor space and dollars for yourself.

THE HAMILTON MANUFACTURING CO.

Main Offices and Factories, TWO RIVERS, WIS.

Eastern Office and Warehouse, RAHWAY, N. J.

Hamilton Goods are carried in stock and sold by all Prominent Typefounders and Dealers



Hamilton Steel Galleys

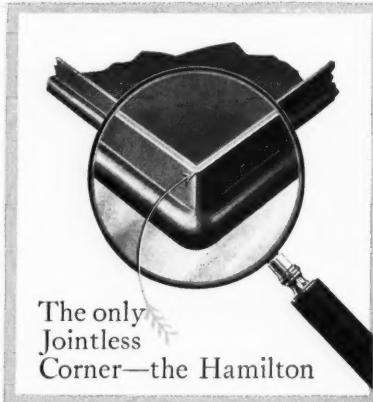
Cold Pressed - Jointless

Think of it! A one-piece absolutely jointless Steel Galley for about one-fourth the price of the old-fashioned brass kind. A Modern Galley, smashed from special analysis steel under a pressure of seven hundred and fifty tons, by gigantic presses that weigh sixty-five tons each. Big figures—it's true—but they mean Big Things to the World's Printers.

A modern tool for the Modern Printer—a galley for the temporary or permanent storage of standing matter at a cost that is not prohibitive.

Modern Because of its accurate method of manufacture—each galley being mechanically correct—made accurately from dies and by a perfected process that is distinctly Hamilton.

Modern Because of its jointless one-piece construction—with no pieced corners to weaken, stretch or part under the heavy strain when loaded. Each Hamilton Galley corner is automatically re-inforced by the mechanical pressure of surplus steel into this part of the galley.



Modern Because of its uniformity, each galley being smashed from 18-gauge special steel that insures a uniform thickness. In an inspection of 1000 galleys we were unable to find the variation of a thickness of a sheet of tissue. This insures the printer proofing satisfaction.

Modern Because it can be furnished practically non-corrosive by means of an electrical deposit of zinc which gives it a beautiful, white, smooth finish that is washable and permanent.

Modern Because of its fluted sides and ends—which insure perfect seating and alignment of the type—and serve as a gutter to carry off the water, oil or accumulating dust or dirt. Hamilton galleys will last a business lifetime, are practically unbreakable, and are furnished in standard news and job sizes.

Simplifying and cheapening the production of all metal galleys has encouraged its wider use by both publishers and printers where large quantities of standing matter is a necessity. Our close contact with the progressive printers of the leading nations of the world for the past third of a century has resulted in the accumulation of a fund of knowledge concerning composing room needs and methods. The application of this knowledge to your composing room is yours for the asking.

Hamilton Galleys cost no more than the old-fashioned storage galleys with pieced corners

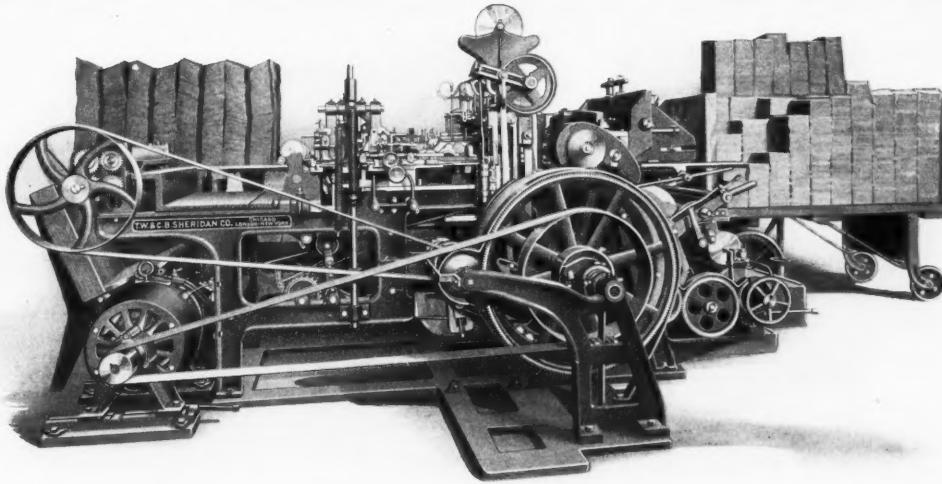
THE HAMILTON MANUFACTURING CO.

Main Offices and Factories, TWO RIVERS, WIS.

Eastern Office and Warehouse, RAHWAY, N. J.

Hamilton Goods are carried in stock and sold by all Prominent Typefounders and Dealers Everywhere

1,000 CASES AN HOUR



SHERIDAN CASE-MAKER

The enormous output of one thousand cases per hour being more than double that of any other machine, places the Sheridan case-maker in a class by itself.

The quality of work being more uniform, with a more even distribution of glue, the cases turned out are far superior to those made by hand.

A great saving in material as well as time is obtained, as the Sheridan case-maker is so constructed that the cloth is automatically fed from a continuous roll, the machine automatically cutting it to the proper lengths, cutting out the corners and placing the strip on the back of the case. On account of its being unnecessary to first cut the cloth into sizes, as in other machines, the Sheridan case-maker can be run continuously until the complete roll is finished.

Round-corner cases can be made by means of a special attachment, which can be furnished with any Sheridan case-maker.

A cloth-slitter, for cutting the cloth from the roll to the proper widths, is furnished with each machine.

A special case-maker can be furnished to take T pattern cloth, which can not be properly fed on the regular machine.

The 17-inch case-maker will make a case, minimum $5\frac{1}{2} \times 8\frac{1}{2}$ inches, maximum 11×17 inches. Price \$3,500.00.

The 22-inch case-maker will make a case, minimum $7\frac{1}{2} \times 11$ inches, maximum 16×22 inches. Price \$4,000.00.

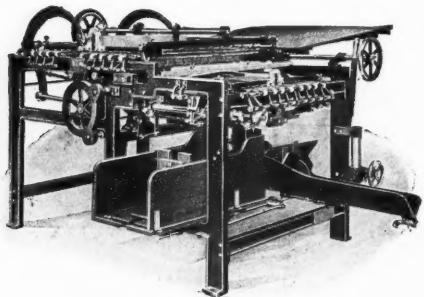
T. W. & C. B. SHERIDAN CO.

ESTABLISHED 1835

Manufacturers of the Largest and Most Comprehensive Line of Bookbinders' Machinery
in the World

Offices and Salesrooms:

434 Broadway, NEW YORK CITY 607 S. Clark St., CHICAGO, ILL.
63 Mount Pleasant, LONDON, W. C., ENGLAND



THE "FRISCO" CATALOG AND BOOK FOLDER

What!

Endless Tapes? There is no such thing. They are *spliced*. When worn out they must be sewn or take down and re-erect the machine.

There is no selling argument in that.

Brown Folding Machine Co.

ERIE, PENNSYLVANIA

NEW YORK, 38 Park Row

CHICAGO, 343 S. Dearborn St.

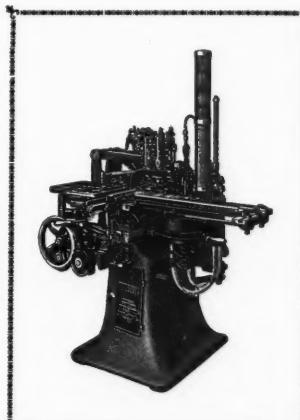
ATLANTA GA., J. H. Schroeter & Bro.

DALLAS, TEXAS, 1102 Commerce St.

The Monotype

is the

Ideal Composing Room Machine



THE MONOTYPE is ideal because it works more continuously on productive hours than any other composing machine or type caster.

As a composing machine the Monotype handles a greater variety of work than any other composing machine, including a great deal of work that other machines cannot do and would not attempt to do.

As a type caster the Monotype casts more type—equal in quality to the best foundry type—than any other type caster.

Matrices leased on the Library plan at a cost of \$1.67 per font.

No other type caster has this insurance policy—that it is convertible into a standard composing machine, without in any way restricting its use as a type caster, using the same molds, matrices, etc.

Back of the Monotype, whether used as a type caster or a composing machine, is an unequalled maintenance and matrix service that insures getting what you want when you want it, which means that your Monotype is always working on composition or casting type, and not loading down the overhead with idle time.

Lanston Monotype Machine Company
Philadelphia

New York
World Building

Boston
Wentworth Building

Chicago
Rand-McNally Building

Toronto
Lumsden Building

Cuba, the West Indies and Mexico, A. T. L. Nussa, Teniente Rey No. 55, Havana

SPEED LIMIT

**SPEEDLIMIT
BLACK INK**

**THE
QUEEN CITY PRINTING INK CO**

CINCINNATI

**BOSTON
PHILADELPHIA
ROCHESTER**

**DETROIT
CHICAGO
ST. PAUL**

**MINNEAPOLIS
KANSAS CITY
DALLAS**

SPEEDLIMIT BLACK INK
PERMITS OF
**PRINTING - TURNING -
PRINTING AND BINDING**
ALL THE SAME DAY
EQUALLY GOOD
FOR HALF TONE WORK
WHEN SPEED IS NOT REQUIRED.

SILENT

SPEED

EASY SPEED

IN making speed claims there is naturally a strong temptation to the makers of other presses to claim too much in order to avoid too strong a contrast between their claimed speeds and those of the Autopress or "The Baby" Cylinder.

Any press having heavy reciprocating parts is handicapped as to speed by the limitations of its design.

The heavy draft horse cannot compete with the racer.

The Autopress and "The Baby" Cylinder have speed built into their every movement.

Our speed claims are guaranteed.

Autopress Model A, 11 x 17 Sheet	5000 per hour
" " B, 12 x 17 "	5000 " "
" " C, 13 x 19 "	4500 " "
" " CC, 14 x 20 "	4500 " "

(All above Automatic Feed.)

"The Baby" Cylinder 11 x 17 sheet 4000 " "

(Running Speed, Hand Feed, Approximate net output, allowing time handling stock, 3500 per hour.)

And these are EASY, practical, every-day speeds not based on a few exhibition runs by special experts, but the practical working speeds that can be maintained in your own shop on all the great bulk of your work.

We court careful investigation of the conservative degree of our speed claims.

Drop us a post-card for further particulars regarding any of our presses.



"THE BABY" CYLINDER.

THE AUTOPRESS COMPANY

95 Madison Avenue, New York City

CHICAGO, 431 South Dearborn Street
ST. LOUIS, 313 Fullerton Building

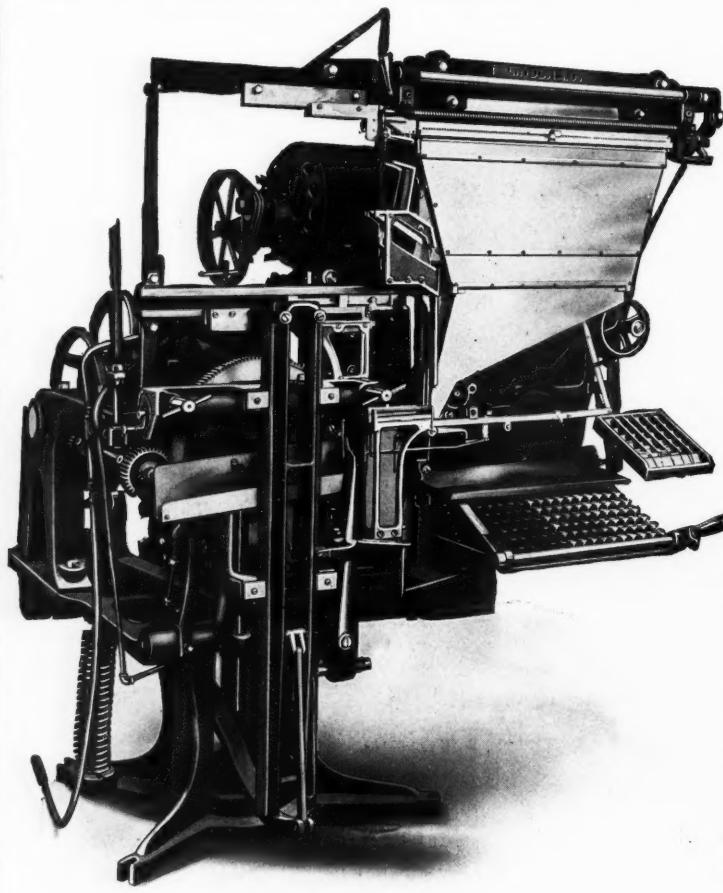
BOSTON, 176 Federal Street

PHILADELPHIA, 1011 Chestnut Street

SAN FRANCISCO, Phelan Building

THE LINOGRAPH

The LINOGRAPH is a linecasting machine, and is equipped with two-letter matrices and a universal mold. The range is from five to fourteen point, and lines up to thirty ems long may be composed.



The LINOGRAPH alignment of bold face or italics will always be found as good as the Roman faces, because the alignment is secured from the upper matrix ears where very little wear occurs to damage the alignment surfaces.

The LINOGRAPH produces a quad line .025 of one inch lower than is found in composition from any other linecasting machine, thus avoiding much of the annoyance usually experienced in printing composition with many blanks or run-over lines.

The LINOGRAPH magazine is removed from the front, and there are no adjustments of any kind to make before it can be taken off and another magazine put on. The whole operation can be performed in about ten seconds by an inexperienced person.

The LINOGRAPH distributor is placed directly in front of the operator, and should a stop occur, it can be corrected with so little loss of time that it is scarcely noticeable. The saving effected in this way is considerable.

The LINOGRAPH is guaranteed to produce as much and as good composition as any standard linecasting machine on the market.

The LINOGRAPH is guaranteed to be of good mechanical construction, and any parts found defective will be replaced free of charge, at any and all times.

The LINOGRAPH does not in any way infringe on any other linecasting machine patents now in force. Should infringement suits arise the purchaser will be protected in every way.

PRICE, \$1,800—Sold on Easy Terms

THE LINOGRAPH COMPANY, Davenport, Iowa

You certainly would—if the finest Electrotyping Plant in these United States were right next door to you—would you use it?

The Royal Plant at Philadelphia is really right next door to you, no matter where you are. Remember—your originals can probably cover the distance between your office and The Royal Plant while you sleep. Why not address your next order to The Royal Plant and make certain of getting the utmost out of your originals? It is infinitely better to use Royal service than to pay for make-ready time or to stand the odium of poor printing.

The Royal Plant makes a business of giving its long-distance customers the same quality Electrotypes it supplies to the Curtis Publishing Company and other prominent publishers and printers.

**ROYAL ELECTROTYPE CO.
Electrotypers to the Elect**

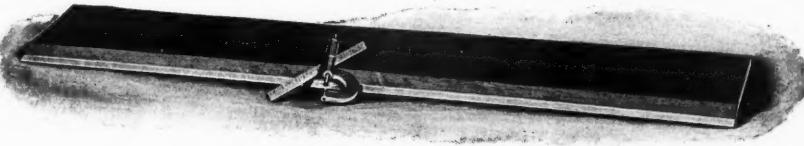
616 Sansom Street

PHILADELPHIA



TRADE MARK "Micro-Ground" Coes TRADE MARK "Micro-Ground" Coes TRADE MARK "Micro-Ground" Coes TRADE MARK "Micro-Ground" Coes TRADE MARK "Micro-Ground" Coes

ESTABLISHED 1830



"COES"



TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

LORING COES & CO., Inc.

DEPARTMENT COES WRENCH CO.

WORCESTER, MASSACHUSETTS.

NEW YORK OFFICE—W. E. ROBBINS, 29 Murray Street

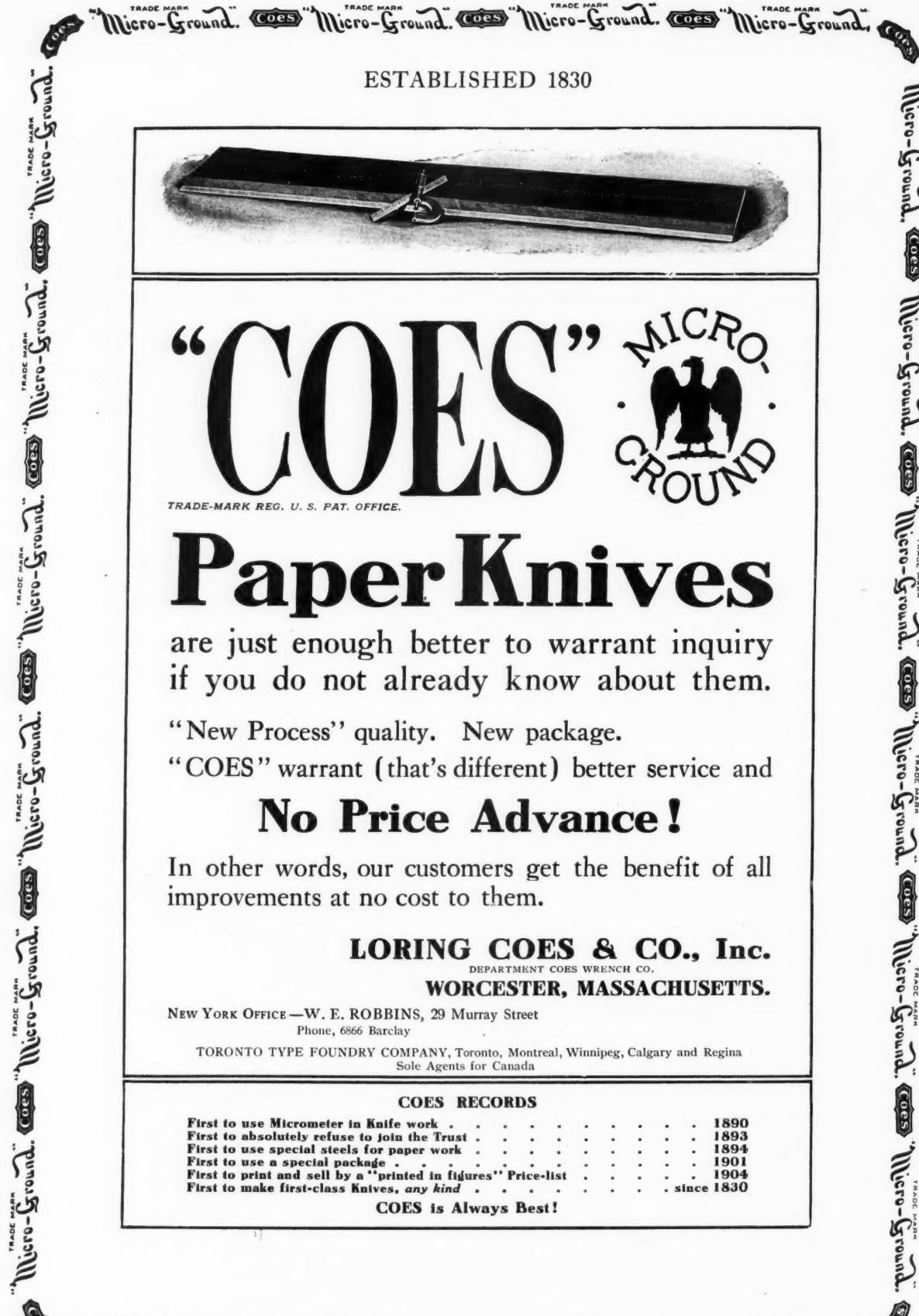
Phone, 6866 Barclay

TORONTO TYPE FOUNDRY COMPANY, Toronto, Montreal, Winnipeg, Calgary and Regina
Sole Agents for Canada

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, any kind	since 1830

COES is Always Best!



**BLOMGREN
BROS & CO.**

Established 1875

**Designers
Engravers
Electrotypers
Nickeltypers**

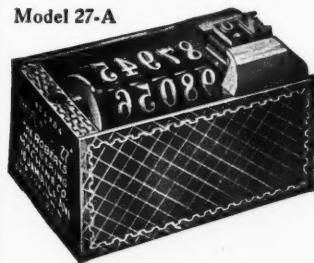
512 SHERMAN ST.
CHICAGO

Roberts Numbering Machine Company

Successor to THE BATES MACHINE CO.

696-710 Jamaica Avenue, Brooklyn, N. Y.

Model 27-A

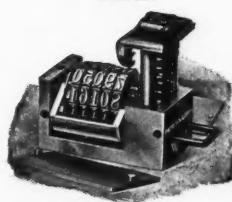


Nº 12345

Facsimile Impression
Size $1\frac{1}{2} \times 1\frac{5}{8}$ inches.

For General Job Work

Absolutely Accurate
Fully Guaranteed
Side Plates Without Screws
Always in Stock
Five Figure-Wheels



View showing parts detached for cleaning

ROBERTS' MACHINES

UNEQUALLED RESULTS
MAXIMUM ECONOMY

No Screws
To Number Either Forward or Backward

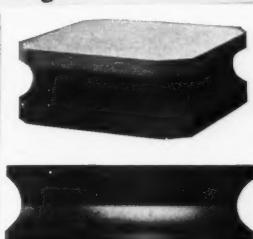


IT is not a question of just rubbing the edge on your paper cutter knife when you use the

CARBORUNDUM MACHINE KNIFE STONE

This stone cuts the edge on—cuts it quick and clean, leaving it smooth and keen, so that the knife will cut stock without feathering.

Then, too, you don't need to even take the blade out of the machine—the stone just fits the hand—the groove protects the fingers.

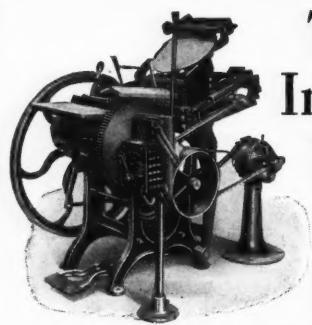

It's the stone that postpones the need of grinding—saves your knife—saves your stock—saves your time.

Made in two styles, round or square—from your hardware dealer or direct, \$1.50.

The Carborundum Company

Niagara Falls, N. Y.





The Best Investment You Can Make

is in the "every-hour-in-the-day," producing equipment—an asset that yields product at a profit to the printer.

The Old Reliable Jenney Motor

stands for perfect printing-press power and means economical service—a vital subject to the printer, lithographer, electrotyper and engraver.

Send for complete motor installation information, cost, terms, etc. JENNEY MOTORS are built in all sizes for both alternating and direct current.

Jenney Electrical Department
AMERICAN ROTARY VALVE CO.
General Offices: Chicago, Ill.
BRANCHES IN ALL PRINCIPAL CITIES

SAFETY FIRST

Protect Your Plant and Reduce Your Insurance by Using

JUSTRITE SAFETY CANS

For GASOLINE, BENZINE,
KEROSENE, NAPHTHA,
TURPENTINE, ALCOHOL

Made in 6 Sizes

1 PINT	1 GALLON
1 QUART	3 GALLONS
2 QUARTS	5 GALLONS

Non-leakable, Air-tight,
Fire-proof. Special Funnel
not required.

Baked Red Enamel



JUSTRITE Oily Waste Can

Opens with foot pressure, closes automatically, absolutely safe.

No. 1—6 GALLONS
No. 2—8 GALLONS
No. 3—10 GALLONS

Approved by Underwriters

Prices on Request.

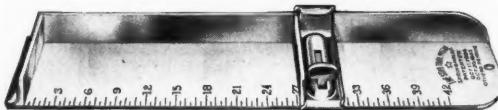
Justrite Mfg. Co.
327 South Clinton Street
Chicago, U. S. A.



Satisfaction or Your Money Back

Any manufacturer that is willing to sell goods on the above basis relieves that "uncertain feeling" of the customer who doubts his own judgment.

The Star Composing Stick



is sold on the basis that it will give satisfaction to the customer. Its up-to-the-minute advantages make it a most popular stick on to-day's market. It is a most perfect and satisfying, as well as accurate, stick.

FOR SALE BY TYPEFOUNDERS AND DEALERS IN ALL LARGE CITIES

The Star Tool Mfg. Company

"Tools of Quality for Particular Printers"
Springfield, Ohio, U. S. A.

Toronto Type Foundry Co., Ltd., Sole Agents for Canada.

QUALITY

Service—Price

A Combination Impossible to Beat



"Satin
Finish"
Copper
and Zinc

All
Engraver's
Supplies

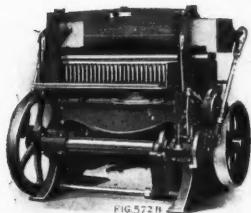
We guarantee our Copper and Zinc to be free of any foreign substances due to the fact that they are both scientifically tested in our factory.

The American Steel & Copper Plate Co.
101 to 111 Fairmount Ave., Jersey City, N. J.

BRANCHES AND WAREHOUSES
610 Federal St. 116 Nassau St. 3 Pemberton Row
Chicago, Ill. New York City London, E.C., Eng.

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor



Oswego Auto

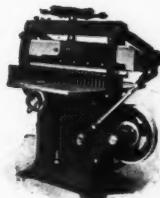
CUTTING MACHINES EXCLUSIVELY

For Paper, Board, Cloth, Foil, Celluloid,
Leather, Etc., Etc.

OSWEGO, N. Y.

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor



Oswego Power

CUTTING MACHINES EXCLUSIVELY

For Paper, Board, Cloth, Foil, Celluloid,
Leather, Etc., Etc.

OSWEGO, N. Y.

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor



Oswego Lever

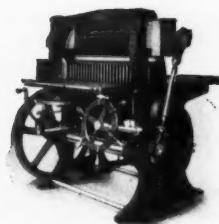
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For Paper, Board, Cloth, Foil, Celluloid,
Leather, Etc., Etc.

OSWEGO, N. Y.

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

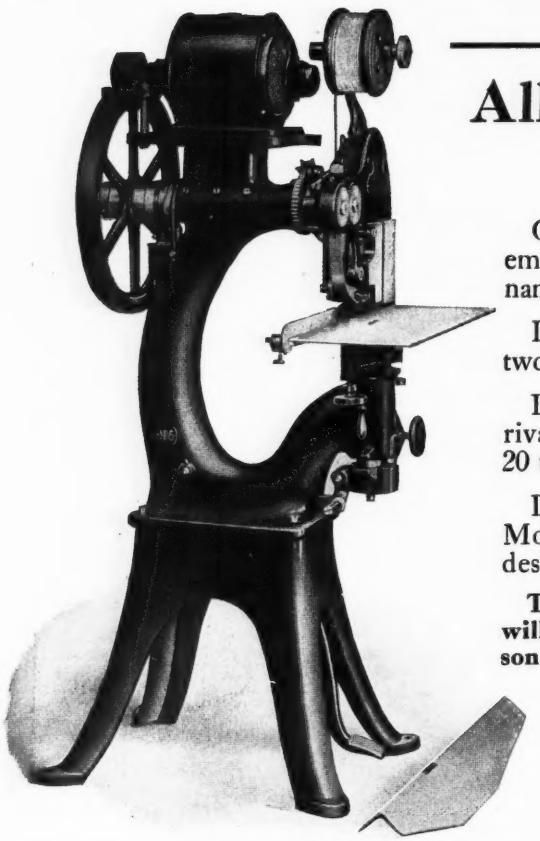


Oswego Semi-Auto

CUTTING MACHINES EXCLUSIVELY

For Paper, Board, Cloth, Foil, Celluloid,
Leather, Etc., Etc.

OSWEGO, N. Y.



All-in-One Wire Stitcher —None Better

Our No. 6 PERFECTION WIRE STITCHER embraces every efficient requirement—therefore the name justly applied: "PERFECTION."

Its construction is of the very best. Its capacity—two sheets to $\frac{7}{8}$ inch in thickness, flat or saddle.

Instant adjustment to any thickness desired. Unrivaled as a general purpose stitcher. Takes wire 20 to 30 gauge—round or flat.

Its service is dependable every hour in the day. Motor equipped by direct gear or belt drive as desired. Requires small floor space.

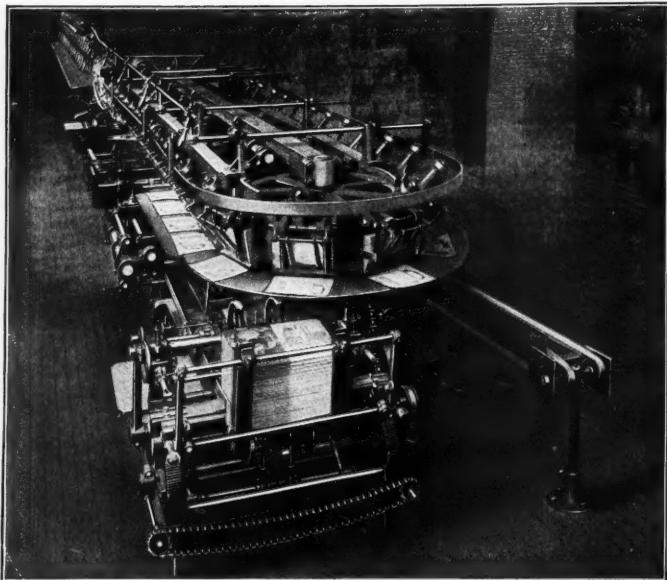
Think of every fault common to stitchers, and you will have thought of every fault absent from the Morrison "Perfection."

**The J. L. Morrison Co., Inc.
Chicago, Ill.**

New York:
401 Lafayette St.

119 West Harrison Street

Head Office and Factory:
Niagara Falls, N. Y.



The Juengst Gatherer Gatherer-Stitcher Gatherer-Stitcher- Coverer Gatherer-Stitcher- Binder

Product—

A gathered book,
A gathered, stitched or
A gathered, stitched and
covered book

or—

A gathered, wireless (or
perfect), bound book.

All from the same machine. Producing at least 3,000 per hour. Descriptive booklets on request.

GEO. JUENGST & SONS, Croton Falls, New York
WE HAVE NO AGENTS

LATEST
Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment
(Unexcelled)

"PROUTY"

Obtainable Through Any Reliable Dealer

Manufactured only by

Boston Printing Press
& Machinery Co.

Office and Factory
EAST BRIDGEWATER, MASSACHUSETTS



Inks That Are Used in Every Country
Where Printing is Done

KAST & EHINGER
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The World's Standard *Three and Four Color Process*
Inks. Gold Ink worthy of the name.

Originators of Solvine. Bi-Tones that work clean to the
last sheet.

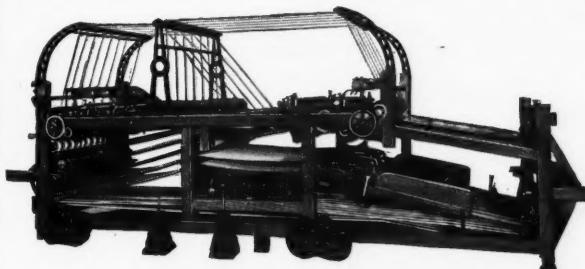
Dinse, Page & Company

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Nickelotypes
AND
Stereotypes

725-733 S. LA SALLE ST.
CHICAGO, ILLINOIS

TELEPHONE, HARRISON 7185

This Low-Deck, Two-Side Ruling Machine



is for both striking and feint-line—can be changed from striker to feint-liner quickly—a most complete proposition.

Note illustration showing details of construction.

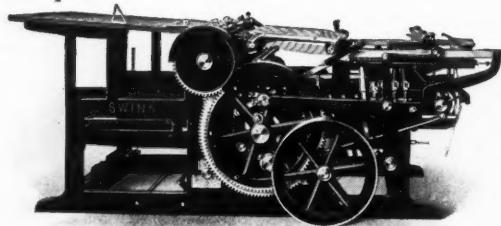
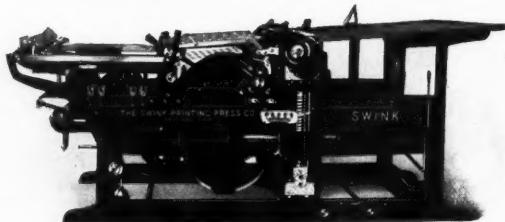
Unlike others, any make self-feeder can be attached.

Write for our new illustrated catalogue and price-list.

F. E. AND B. A. DEWEY
SPRINGFIELD, MASS.

EVERY TIME YOU PRINT

a 25 x 38 sheet on a large press you lose money. You lose in the power consumed and in the floor space occupied. You lose in depreciation and you sacrifice a portion of the interest on your investment. You lose in the time required to make-ready and to wash up. You lose in the slower movement of the press.



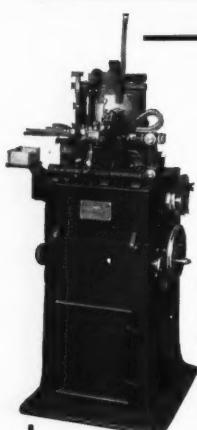
No matter how you figure it—you lose. How can you hope to increase your profits when you waste the very things that make profits—time and production?

The SWINK press is made to print a 25 x 38 sheet.

THE SWINK PRINTING PRESS COMPANY

DELPHOS, OHIO

See Our Exhibit at the New York Printers Exposition This Month. Booth 83.



A Typecaster with unlimited matrix service free of further charge—

This is the offer we now make to purchasers of the Thompson Typecaster. This remarkable plan insures the purchaser of this machine against excessive matrix fees or indeterminate costs of operation, and makes the casting of sorts for fonts previously cast an economical possibility. As fonts of matrices can be withdrawn from our libraries as frequently as desired, without charge, the casting and storing of large quantities of type is no longer necessary.

N. B.—The Thompson Typecaster with unlimited matrix service costs no more than other machines without matrices. Write to-day.

THOMPSON TYPE MACHINE CO.

624-632 S. Sherman St., CHICAGO

1729 Tribune Building, NEW YORK

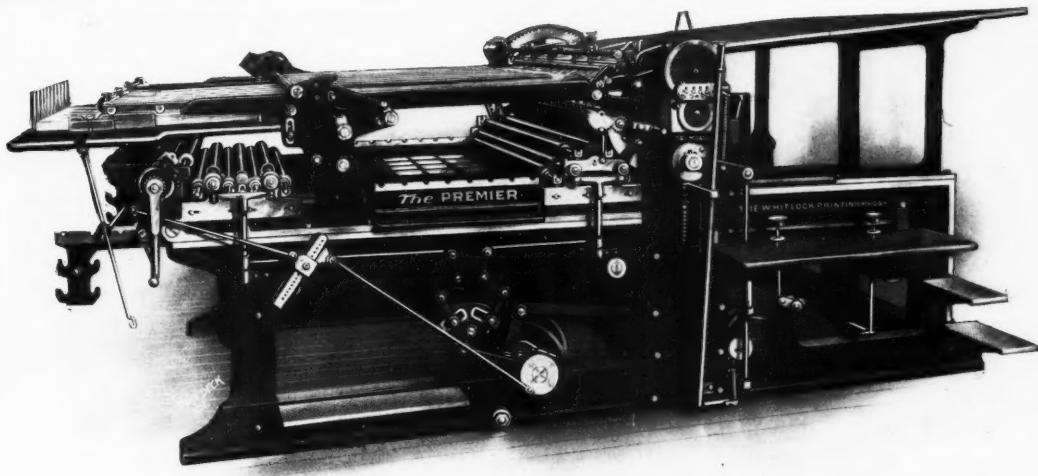
EFFICIENCY suggests UNIFORMITY in plant equipment—which is right, too, if the basis you start from is correct.

The Two-Revolution press you are using, however great its reputation or in what volume its sale, may be nowhere near so good as some other.

Then with *inferiority* to build on, *uniformity* may be the forerunner of *calamity*.

Standardize your press equipment, do; but only after a fair test of the relative merits of the various machines.

Intelligent, unprejudiced comparison with all other Two-Revolution presses will easily prove that



The PREMIER
is the **BEST** of **ALL** the Two-Revolution Presses
Let Us Tell You About It

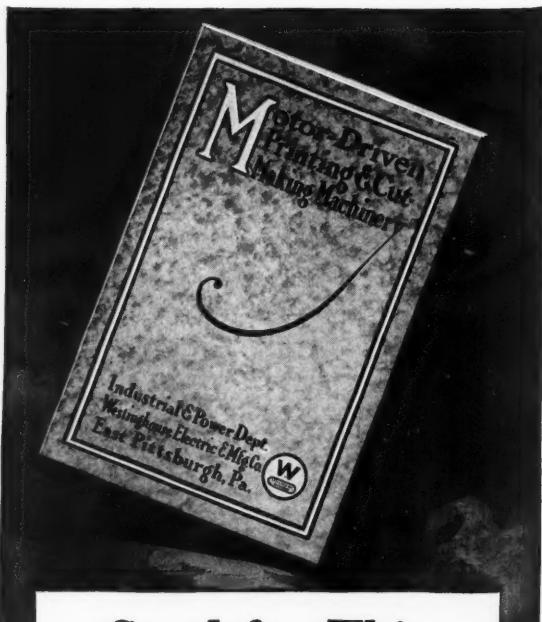
THE WHITLOCK PRINTING-PRESS MFG. CO.,

DERBY, CONNECTICUT

NEW YORK, 23D STREET AND BROADWAY Fuller (Flatiron) Building
BOSTON, 510 WELD BUILDING, 176 FEDERAL STREET

A G E N C I E S

Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Spokane,
Seattle, Dallas, Portland, Vancouver — AMERICAN TYPE FOUNDERS CO.
Atlanta, Ga.—Messrs. J. H. SCHROETER & BRO., 133 Central Ave.
Toronto, Ont.—Messrs. MANTON BROS., 105 Elizabeth St., Canada West.
Montreal, P. Q.—GEO. M. STEWART, 92 McGill St., Canada East.
Halifax, N. S.—PRINTERS' SUPPLIES, Ltd., 27 Bedford Row, Maritime Provinces.
Melbourne and Sydney, Australia — ALEX. COWAN & SONS, Ltd., Australasia.
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Europe, except Great Britain and France — Firm of WALTER KELLNER, Barmen, Germany.



Send for This Free Book

PRINTERS and cutmakers are vitally interested in the question of motor drive for their machinery, because its use means increased profits.

The Westinghouse Electric & Manufacturing Co. has just issued a book that gives full information on the subject, including:

*The reasons for using motor drive
The proper method of applying motors to each important machine*

Complete data on the motor installations of typical plants, with monthly power consumption

This book is undoubtedly the most complete treatise on the subject of motor drive in printing and cut-making plants, and every owner, manager and superintendent should have a copy. A post-card request for publication 3185X will bring you yours.

**Westinghouse Electric
& Mfg. Co.**

East Pittsburgh, Pennsylvania

Sales Offices in 45 American Cities



It's In the Make

Ample machine facilities is a good talking point for business, but the character of product depends upon the knowing how to "do things."

Perfect Made Plates Save Money in the Pressroom

We use extra heavy shell plates, which means long and perfect service. Too little attention is paid to the *shell* feature of the average electrotype.

When once you try our *extra heavy shell*, you will use no other.

OUR LEAD MOULDING PROCESS is a dependable method of obtaining perfect reproduction and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite, and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

Our Entire Plant Is Fully Equipped
with new and modern machinery, and in the hands of expert workmen.

Phone Franklin 2264. Automatic 53753
We will call for your business.

**American Electrotype
Company**

24-30 South Clinton Street, Chicago

Printers—

If you want to produce
**Highest Quality
Printing
at Least Cost**
use

HUBER'S PRINTING INKS

J. M. HUBER 732 Federal Street
JOHN MIEHLE, Jr., Mgr.

NEW YORK ST. LOUIS BOSTON SAN FRANCISCO PHILADELPHIA OMAHA BALTIMORE CINCINNATI

Buckled, Crinkled

and other deformed stitches are
not born of

Brehmer Stitching Machines

Brehmer Stitchers are the parents
of only a clean, straight, and accu-
rately centered stitch.

**With Such Simple Mechanism—How
Could They Be Otherwise?**

Let us tell you wherein they are the most economical to maintain.

CHARLES BECK CO.
609 Chestnut Street, Philadelphia



PROMOTED! From Printer to Advertising Man

The chief has just sent for this young man to promote him from printer to advertising man. The young man's knowledge of printing and type effects, plus his I. C. S. training in advertising, make him particularly fitted for the new position.

Any ambitious printer can win a good position as advertising man, through I. C. S. help. You can. Advertising is work that you will like; and the I. C. S. way to learn how to do it will interest you immensely.

The I. C. S. takes you every step of the way—teaches you the science of type and layouts—shows you how copy is written for big national advertisers—how inquiries are followed up—illustrations made by commercial artists—mediums selected—catalogues and booklets written—sales increased—*everything* from borders to managing a national advertising campaign.

The way is easy. The I. C. S. way is endorsed by leading advertising men everywhere. All you have to do to learn how the I. C. S. can help you is to sign and mail the attached coupon to-day. Doing this costs you only the postage. You assume no obligation.

Send the coupon NOW

International Correspondence Schools
Box 1207, Scranton, Pa.

Please send, without obligation to me, specimen pages and complete description of your new and complete Advertising Course.

Name _____

St. and No. _____

City _____ State _____

IT'S DIFFERENT

A piece of printing — be it catalogue, booklet, or otherwise — should possess striking features that will at once command the proper regard of the party to whom addressed.

Faultless Sapphire Washington

We manufacture three brands of coated papers — a perfect paper for catalogue, booklet, and other high-class printing — for both the printer and lithographer.

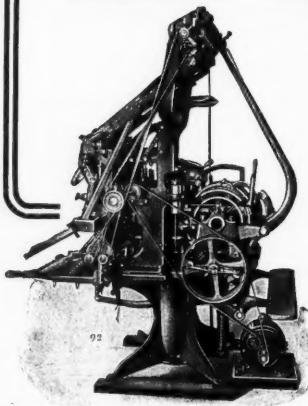
Printing *surface* and *results* stand out boldly; therefore you interest a judge of good paper at first glance.

A liberal sample will be submitted for a test of either.

Watervliet Paper Company

WATERVLIET, MICHIGAN

Specify Robbins & Myers "Standard" Motors on the Equipment You Buy



Then you have a guarantee of absolute satisfaction. Every Robbins & Myers motor sold is guaranteed by us to give reliable, efficient service.

For years we have specialized on motors for printing equipment service, and the value of

Robbins & Myers "STANDARD" quality is shown by the general use of "STANDARD" motors on the equipment supplied by the leading manufacturers of printing-plant machinery.

THE ROBBINS & MYERS CO.
Springfield, Ohio

The world's largest exclusive manufacturers of small motors.



Can You Beat This?

Our "Ideal" gummed paper enables the printer to print "gummed" jobs with ease, speed, perfection and profit.

With "Ideal" gummed paper printers can handle most difficult printing propositions.



Here's a Guarantee That *Really* Guarantees:

absolutely non-curling;
to work as easily as ungummed paper;
to register as closely;
to print as well as the finest paper (ungummed);
to be unaffected by temperature changes;
to stick perfectly when it should — but not before;
to give the fullest satisfaction for every purpose for which we recommend it.

The value of any guarantee is not so much in what it says as in what it means and how it is backed up.

Write for sample-book and name of your nearest distributor.

Ideal Coated Paper Co.
BROOKFIELD, MASS.

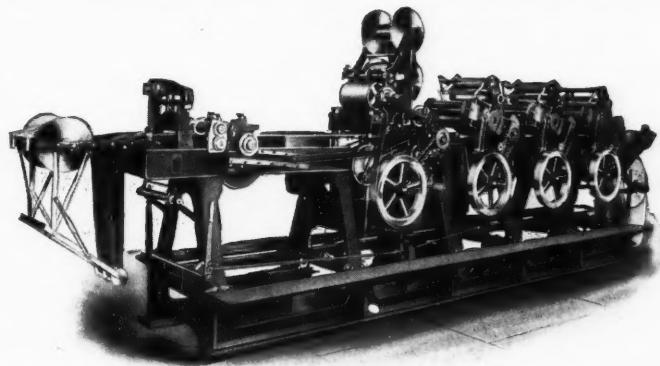
NEW YORK

CHICAGO

CINCINNATI

New Era Multi-Process Press

Fastest Flat-Bed Press on the Market



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

The New Era is a roll-fed, high-speed, flat-bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, cut, score, reinforce and eyelet tags, fold, etc., all in one passage through the press. Suitable for long or short runs. Just the machine for fine colorwork and specialties. Ask for literature and send us to-day samples of your multicolor or difficult operation work and let us show you how economically they can be produced on the New Era Multi-Process Press.

BUILT BY

THE REGINA COMPANY

Manufacturers of High-Grade Specialties

217 Marbridge Building, 47 West 34th Street

NEW YORK CITY

"U. P. M." THE TRADE-MARK OF QUALITY

Triumphs in Efficiency

U. P. M. Vacuum Bronzer

This machine has proven itself the fastest—2,000 per hour; most economical—no waste of bronze powder; most efficient—produces the best results at lowest cost.

U. P. M. Automatic Printing Press Feeding Machine

Feeding machines that are efficient. Perfect register. Large production.

U
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Chapman Electric Neutralizer

An apparatus necessary to eliminate troubles with electricity in paper stock. Makes smoother operation in summer and winter.

U. P. M. Cutter and Creaser Feeder

For cutting and creasing presses. Stock waste and danger eliminated. Output greatly increased.

UNITED PRINTING MACHINERY COMPANY

JAMAICA PLAIN STA., BOSTON

116 EAST 13TH STREET, NEW YORK CITY

Western Agent, WILLIAMS-LLOYD MACHINERY COMPANY, 638 FEDERAL STREET, CHICAGO

Patented in
United States
Great Britain
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Have You Staple Troubles?

Then be cost-wise and
find out what the
Acme will do for you

Your success in keeping
down cost of production
depends largely upon
machine efficiency—
and the Acme answers
the call.

The Acme Binder No. 6

has stood the test along-
side all legitimate com-
petition, and wherever
known its product is
conceded the *very highest*
quality.

A good stapling
machine helps to secure
business and, better
still, to keep it. The
Acme is for sale by print-
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throughout the United
States.

The Acme Staple Machine Co., Ltd.

112 North Ninth Street,
Camden, N. J.

Progress Typewriter Supply
Co., Ltd., London, England,
European Agent

Talbot's Composition Truck Rollers

For Gordon Presses Means Larger Life to the Press, Also
More and Better Work



Save their cost in a few months. Prevent wear on tracks. Improve
quality of work, as form is inked correctly without slurring. Make
press run noiseless. If you can not buy from your dealer send direct to me.

J. W. TALBOT

401-405 South Clinton Street,
CHICAGO

JAMES WHITE PAPER CO.



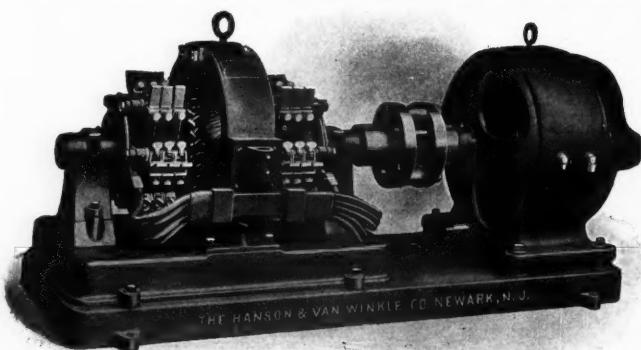
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THE HEART OF THE ELECTROTYPEING PLANT IS THE GENERATOR

Rapid
Depositing
Self
Exciting
Or
Separately
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High
Commercial
And
Electrical
Efficiency
Low
Temperature
Rise

*Motor Generator Sets, Belt Driven Generators, Depositing
Tanks, Copper or Nickel Elliptic Anodes*

BUY FROM THE MANUFACTURER

The Hanson & Van Winkle Company

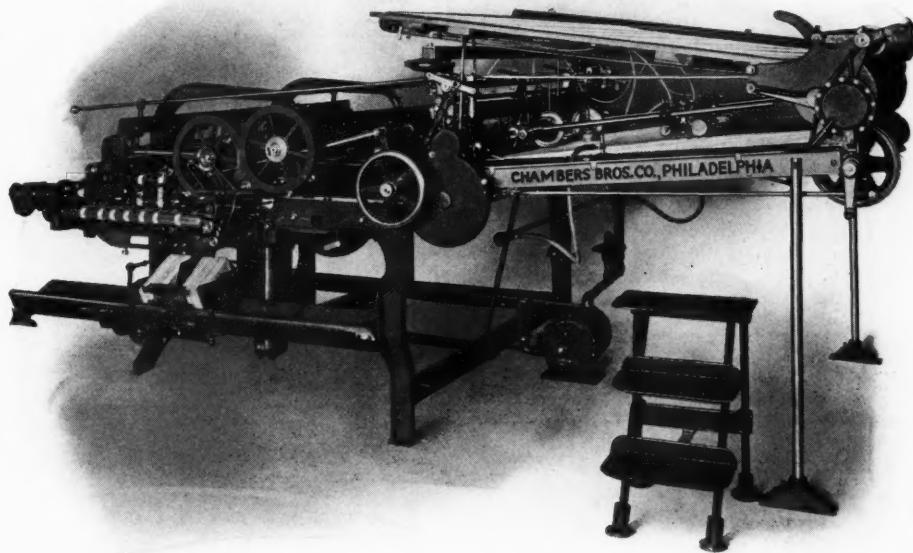
NEWARK, N. J., U. S. A.

BRANCHES: Chicago, Ill.; New York City; Toronto, Ont.

Bring your depositing troubles to us; we will gladly advise you.

THE CHAMBERS Paper Folding Machines

With Continuous or Pile Type, Combing-Wheel Automatic Feeders



Double 16 Folder with King Continuous Feeder

CHAMBERS BROTHERS CO.

Fifty-second and Media Streets, Philadelphia, Pa.

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The Robert Dick Mailer

Combines the three great essentials to the publishers:
SPEED — SIMPLICITY — DURABILITY

Read what one of the many users has to say.

The Waco Times-Herald,
Waco, Tex., Aug. 2, 1911.

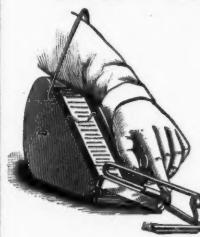
Dick Patent Mailer Co.,
139 W. Tupper St., Buffalo, N. Y.
Gentlemen.—I have been using your patent
mailer for five years with most satisfactory
results, and think it is the best and speediest
machine on the market to-day. My record
per hour is 6,500, which I think is the best
record in Texas. Would be pleased to have
you use this letter in any way you see fit.

Yours very truly, B. D. Geiser,
Foreman Mailing Dept.

Manufactured in inch and half inch sizes
from two to five inches.

For further information, address

Rev. Robert Dick Estate, 139 W. Tupper St.
Buffalo, New York



FOR every conceivable purpose that Gummed
Paper is used, printers are going to earn more
money by using

NON-CURLING GUMMED PAPERS

We know how to make them, and all our paper will
be found to lie flat.

We can supply in rolls or sheets.

Samuel Jones & Co.

WAVERLY PARK, N. J. Established in England in 1811



*A Few
Remarks
from the
Purchasing
Agent*

"Printing is a Peculiar Business"

IN THIS—that prices are more easily beaten down than in any other line. Also volume of profit is small, out of all proportion to the size of the industry.

"Not that the Trade isn't getting wise to one remedy at least, as the Printcraft Press man found out. Dropping in the other day, he said that it being a dull month he'd figure on a job at actual cost of production. It seemed he believed in making concessions to 'keep from being idle,' in the hope of making it up on 'profit-paying jobs later on.'

"He didn't make it up on yours truly, however. Bill Peters beat him out on his next estimate by quite a little; making me a very reasonable—yet profitable—bid for some sales letters on HAMMER MILL BOND.

Bill explained that the printer who sells HAMMER MILL BOND doesn't have to take orders at a loss. Because of its makers' superior equipment they can make it better than papers that equal it in price, and cheaper than papers that equal it in quality. So he can meet competition and still turn out good work at a good profit.

"And I must say it works out that way for Peters. He's argued me into using HAMMER MILL BOND for all my forms from letter-heads to order blanks. And to putting them on different shades of its twelve colors and white, so that to match them I must use HAMMER MILL BOND. And naturally I get it from him, and he gets my orders and re-orders, and everybody's happy."

Let us send you our new Sample-Book and further information on HAMMER MILL BOND

HAMMER MILL PAPER CO., Erie, Pa.

MAKERS OF

**HAMMER MILL
BOND**

"The Utility Business Paper"

Investigate Hammermill Safety Paper used by the United States Government

24-Hour Service on Envelopes

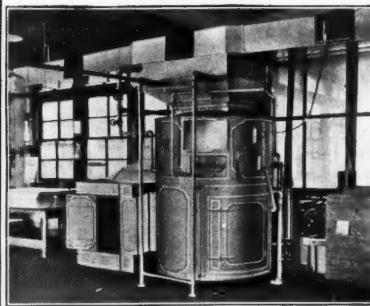
WE GUARANTEE to ship part—if not all—of orders for envelope-making within twenty-four hours of receipt. Look at this advantage, piled on top of better quality and *assured savings*. Then ask yourself if you have not remained too long a stranger to Western States excellence and Western States promptness. Write to-day for proof of the service we can be to you.

**Western States Envelope Co.
Milwaukee**

Manufacturers of Guaranteed "Sure Stick" Envelopes for Printers and Lithographers

Press Electricity and Offset

**ELIMINATE THESE UNDESIRABLE
PRESSROOM FEATURES**



We have solved the problem and can show you results.

Washed Air—Humidity Control—Ventilation

Specify "Sterling" Type B Air Washer System. No floor space required. Efficient and economical.

All apparatus combined in one unit—motor, fan, air washer. We can reduce your room temperature to 78 and eliminate electricity and offset.

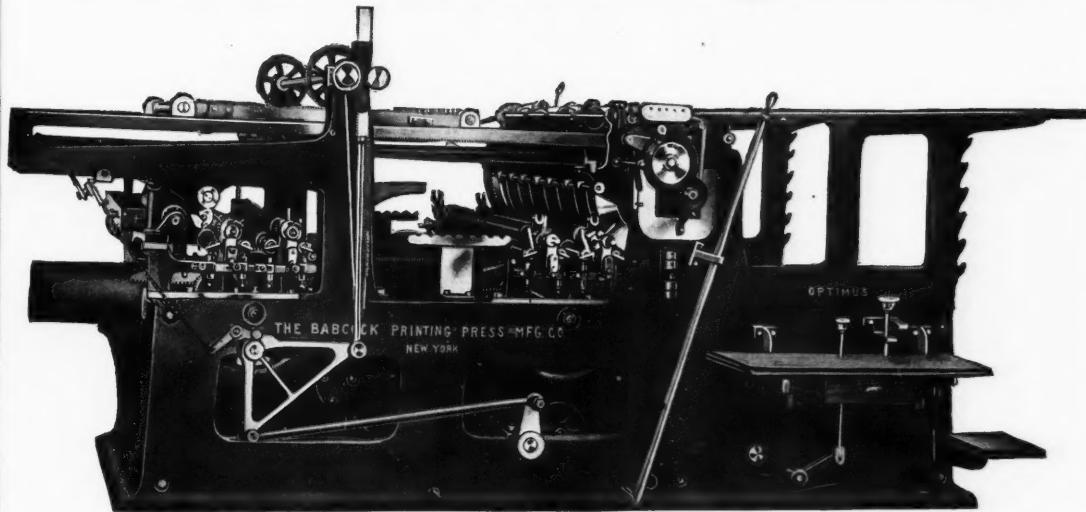
**PURE AIR — MAKES YOUR LABOR MORE
EFFICIENT—PRODUCT CLEANER.**

Blomfeldt & Rapp Co.

108 N. JEFFERSON ST., CHICAGO

Manufacturers of
Ticket Cutting, Printing and Paper Macerating Machines

The Babcock "Optimus"



Every printer who uses a flat-bed press has interests identical with our own. He can't live as a printer without the finest, fastest printing presses built—and our life depends upon our ability to supply his needs.

EVERY BABCOCK PRESS

is built for a multiplicity of kinds of printing and with the supreme purpose constantly in mind that it must satisfy every demand of all the work it is to do. To this end we bend every energy of mind and body and every dollar of

THE BABCOCK COMPANY

The results as shown in

ALL BABCOCK PRESSES

are most gratifying to us, because they have been satisfactory and profitable to thousands of printers. Are you one of them? If not, let us tell you, line by line and part by part, *why you should be.*

Our Best Advertisements Are Not Printed—They Print

The Babcock Printing Press Manufacturing Co.

NEW LONDON, CONN.

38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler

General Western Agents

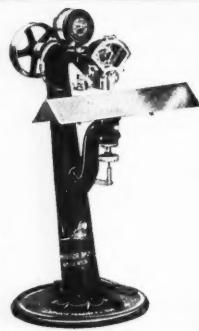
Chicago, Illinois

Miller & Richard

General Agents for Canada

Toronto, Ontario, and Winnipeg, Manitoba

John Haddon & Co., Agents, London.



Latham Monitor Wire Stitchers

The Greyhound of the Bindery

Guaranteed to make 300 staples per minute. Can you feed it that fast?

UP-KEEP PER ANNUM LESS THAN ANY
OTHER STITCHER MADE. WE PROVE IT

LATHAM MACHINERY COMPANY

No. 2½—½ Inch Capacity
Latest Improved.

NEW YORK

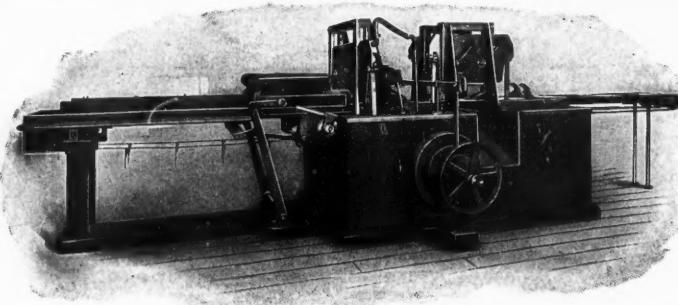
CHICAGO

BOSTON

"Globotypes" are machine etched halftones and electros from halftones by an exclusive process.
Nickelsteel "Globotypes" are the supreme achievement in duplicating printing plates.



Telephone, Harrison 5260-5261-5262 All Departments



A STRAIGHT LINE AUTOMATIC BOOK TRIMMER

Capacity, 24 packages per minute, $4\frac{1}{2}$ or less in thickness.

For further particulars address

JAMES ROWE

1058-62 W. Harrison St., Chicago, U.S.A.

Here's the Acid Test Of what the Hake Perfection Gripper will do

Note copy of letter from the Cole Lithographing Co., signed by President Cole, dated April 5, addressed to our Chicago Sales Company, as follows:

We acknowledge receipt of your communication of the 24th inst., making inquiry as to our opinion of the Hake Universal Gripper.

We submitted your letter to the foreman of our job press department, and he makes the statement that *this device is the best one that has ever come into his department*. As we have great confidence in the man in charge of this department, we are quite sure that there must be merit in the Hake Gripper, or he would not have said so.

BAKER-VAWTHER COMPANY,

F. M. VAUTHER, V.P.

September 25, 1913.

There's economy in attaching the "Hake Perfection Gripper" to every job-press in your plant. It is the ONE Gripper that has solved the gripping problem completely. It prevents all slurring. It is *the great time-saver*.

Built like a machine

Best steel construction

Durable and reliable. Nickel-plated.
Made for all sizes and makes of platens.

AMERICAN PRINTERS APPLIANCE CO., Mfrs.
MILWAUKEE, WIS.

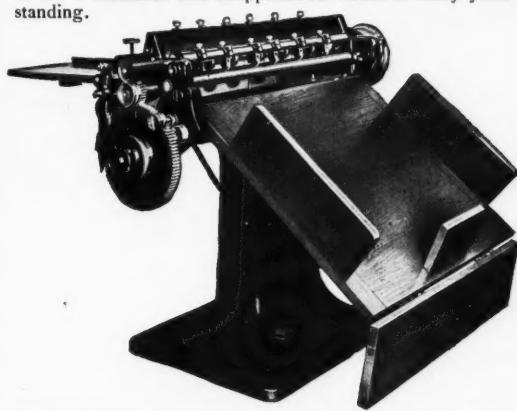
Chicago Agency: CHAMPLIN MFG. & SALES CO., 343 Dearborn St.

The More You Know About

what our perforator will do, and the more you inquire of your neighbor who *has one*, the sooner you will become an *owner* of the famous

UNIVERSAL-PEERLESS ROTARY PERFORATOR

It has a successful and unapproached record of many years' standing.



Hyphen-cut Perforation, Knife-cut Perforation, Slitting Heads, Loose-leaf Creasing Heads, Gang Scoring Heads for Booklet Covers. Straight Line of Perforation Guaranteed. Perfect Register. Three Sizes, 30 in., 36 in. and 42 in. wide.

Catalogues on Application. Sold by all Dealers.

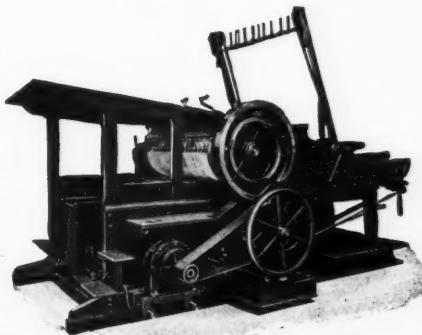
Manufactured
By
A. G. BURTON'S SON
118 to 124 So. Clinton St., CHICAGO, ILL., U. S. A.

SPRAGUE ELECTRIC MOTORS

FOR

PRINTING MACHINERY

Direct and Alternating Current



Miehle 2-Revolution, 4-Roller Press. Equipped with Variable-Speed, Alternating-Current Motor.

Many Thousands of Sprague Motors in printing-plants the country over are giving efficient service — a powerful testimonial to the reliability and adaptability of Sprague apparatus.

When the question arises, "what motor shall we use," practical printers are unanimous in their decision, "make it Sprague and we will get service."

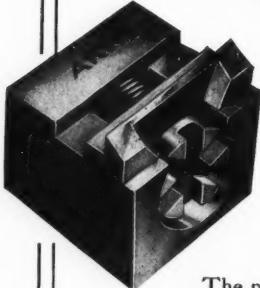
We Furnish Specifications Free of Obligation
on Your Part

Descriptive Pamphlet No. 2454 sent on
request.

**Sprague
Electric Works**
Of General Electric Company
Main Offices: 527-531 West 34th St.
New York, N. Y.
Branch offices in principal cities

The Clutches Jam ^{and} the Register's Gone

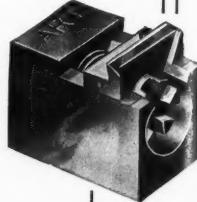
THE motor hums, the big press purrs, the sheets glide out and settle into the delivery trays as though guided by fairy hands. Everybody's happy—the feeder whistles, the pressman smiles, until—



Hands up! Bing! The big press stops, the feeder groans, the pressman sighs—the worst is true—a plate is out of register.

"Jamming clutches" the cause—an hour's delay—unlock the form, add more hooks, then register 'em up, only to have the same thing happen again, but—

With ART REGISTER HOOKS this trouble don't occur. The clutches are wide, the bite is deep, the plates stay put. No "jamming," "tipping" nor kindred woes. The press runs on and on and on, gives big production and the register's true.



The plates never get away from ART REGISTER HOOKS. The whole story of the ART and our other hooks, of the EXPANSION PLATE-MOUNTING SYSTEM and the SIMPLEX, too, is told in "*Mounting and Registering of Printing Plates*," a plate-mounting classic which you can have for the asking. Send for it to-day.

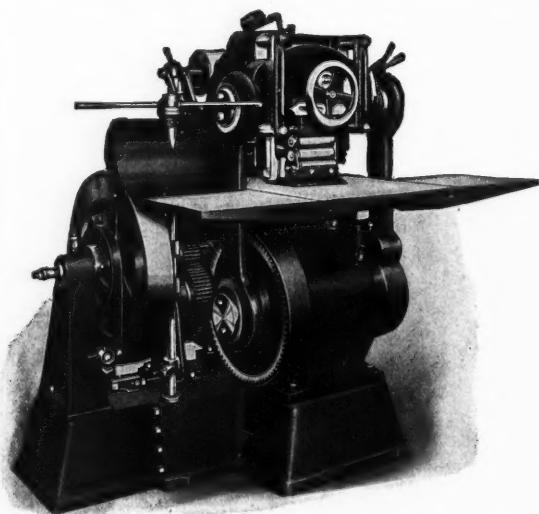
Expansion and Simplex Plate-Mounting Equipment carried in stock and sold by Type Founders and Dealers in all principal cities.

FOREIGN AGENCIES:—Mexico, W. Indies, Central and So. America, National Paper & Type Co. Germany, Holland and Denmark, Strubelt & Jenner, Barmen, So. Africa, Wm. Dawson & Sons, Ltd., Cape Town. England, P. Lawrence Printing Machinery Co., Ltd., London, E. C.



The Challenge Machinery Company Grand Haven, Mich., U.S.A.
Chicago Salesroom, 124 So. Fifth Ave.

The Truth About "The Modern"



Is what makes it popular throughout the die and plate press field.

When our proposition is investigated and facts considered, it makes it easy sailing for both buyer and seller.

"THE MODERN"

stands for die and plate press perfection—the press that embraces all that you can ask for.

It will print in the center of a sheet 18 x 27 inches from a steel die or plate 5 x 9 inches. Its speed and character of work can not be improved upon.

We solicit your careful investigation when ready to buy.

Send for Particulars.

Modern Die & Plate Press Mfg. Company
BELLEVILLE, ILLINOIS

NEW YORK OFFICE AND SALESROOM: 116 NASSAU STREET

SOLE AGENTS FOR AUSTRALASIA, PARSONS & WHITTEMORE, INCORPORATED, 352 KENT STREET, SYDNEY

TWO of a Kind

New York Red and Commercial Black

The best values on the market at the price. Neither will skin in the can nor in the fountain; both have wonderful working and printing qualities. Two money-savers and time-savers for any printing-office.

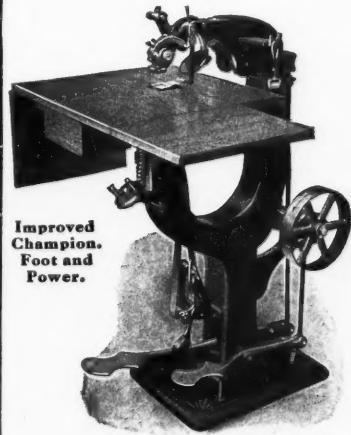
Southern Oil & Ink Co.

SOLE MANUFACTURERS

NEW YORK SAVANNAH NASHVILLE

HOOLE MACHINE & ENGRAVING WORKS

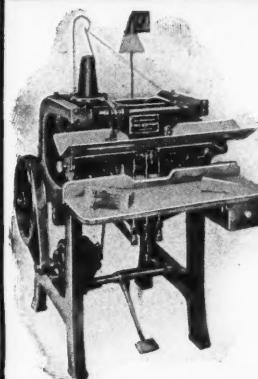
29-33 Prospect Street 111 Washington Street
BROOKLYN, N.Y.



"HOOLE"
Paging
and
Numbering
Machine.

Also FOOT
Power
and
ELECTRIC
Power.

Manufacturers of
End Name, Numbering, Paging and
Bookbinders' Machinery and Finishing
Tools of all kinds.



Silk Stitching Machine

For Double-Stitching
Fine Catalogues with the
Knot in the Center

Send for booklet and sample
card of Roberts' "Near-Silk"
for high-grade catalogues.

H. L. ROBERTS
& COMPANY

701 World Building
NEW YORK CITY

Save Money

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Ink-

Patent
Applied
for

THE illustration shows the way to use
the wonderful money-saving U-P
SAVINK CAN. The coupon shows you
how to get 5 pounds of ink, regular price
\$5.00, for \$3.00, and test the SAVINK
CAN for yourself in your shop.

SPECIAL OFFER

For \$3.00 you can get your choice of
5 lbs. Lexington Bond Black
or
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or
5 lbs. Lexington Halftone Black
or any 5 lb. combination of these inks.

Ullman-Philpott
Inks
THAT PRINT

Fill out the
coupon now and
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THE ULLMAN,
PHILPOTT
CO.
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ton Avenue,
Cleveland,
Ohio.

Enclosed find \$3 for which ship me
prepaid 5 lbs. of the ink checked below:

Lexington Bond Black ____ lbs. Lexington Job Black ____ lbs.

Lexington Halftone Black ____ lbs.

Name _____

Address _____

City _____ State _____

4809



A PRINTER'S COST SYSTEM

which depends upon stamped records of time-of-day is a back number. It is at least 40 years behind the times.

The time-of-day a man starts a job must be subtracted from the time-of-day he stops before the records have any value for cost accounting or for pay-rolls, and then many mistakes are made in subtraction.

The CALCULAGRAPH

prints *Elapsed Time*—actual working time—impossible for it to make a mistake.

Our booklet, "Accurate Cost Records," tells how the Calculagraph is used in hundreds of printing-plants. The booklet is free—ask for it.

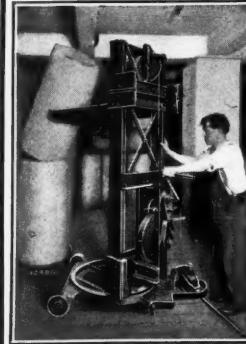
Calculagraph Company

1460 Jewelers' Building
New York City

The Overlay Pre-eminent The **Mechanical Chalk Relief Overlay**

The process is installed in the majority of the progressive printing-plants in the United States.

WATZELHAN & SPEYER
183 William Street • New York, N. Y.



REVOLVATORS

**DO
YOU
PILE
?**

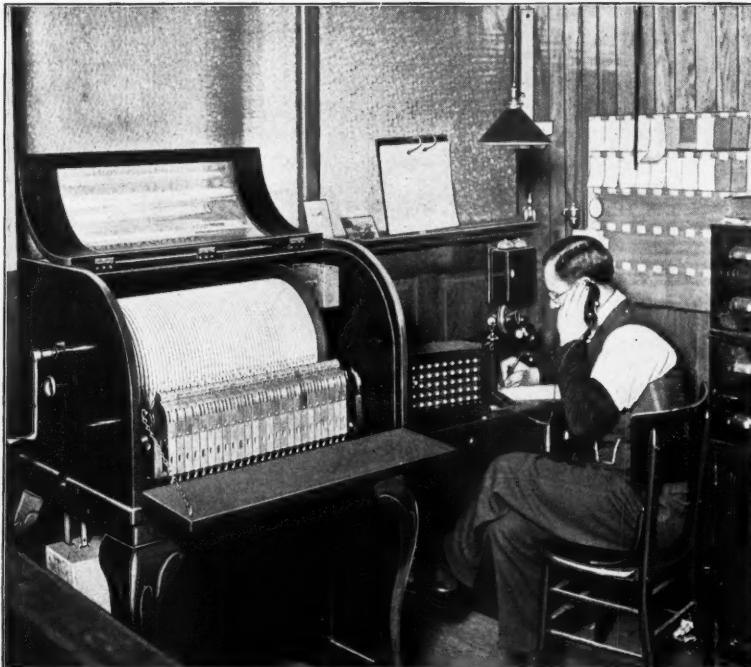
{ Boxes
Bundles
Cases
Bales
Rolls
Crates
Barrels
Hogsheads

If so, write for Bulletin I. 27

"What is a Revolator?"

N. Y. Revolving Portable Elevator Co., 351 Garfield Ave., Jersey City, N. J.

The Costliest Raw Material in Your Shop Is



TIME

and

TIME ECONOMY
TIME CONTROL
is the particular mission of the

NATIONAL MACHINE RECODER

This machine, placed in your superintendent's office and electrically connected with every producing machine unit in your entire plant, will easily increase your daily supply of precious time — by so organizing things that every second of it at your command will be profitably used.

Let us tell you how.

ILLINOIS MACHINE RECORDER CO., 1701-1703 S. Clark St., Chicago, Ill.

GOLDING CATALOG

We have a new catalog here for you—it may be any one of five. It is for you to say which we shall send you. Each of them contains many pages of vital matter—each a regular mine of information for any printer who is interested in greater job-plant efficiency.

Catalog of Golding Jobbers

This is for the printer interested in a job press with a high mechanical speed and high possible feeding speed, great impressional strength, unexcelled ink distribution—a press capable of raising the standard of his printed product—decreasing the percentage of cost and increasing the net profits.

Catalog of Golding Cutting Machines

This is for the printer interested in the newest, simplest, most efficient line of Paper Cutters on the market, a wonderful assortment of sizes, 8-inch up to 36-inch, and adaptable for cutting or trimming of paper, cardboard, thin metal, leather, cloth, veneer—all stocks from tissue to tin.

We are not sending these catalogs out promiscuously, but only to the printer who has at least a little desire for some efficiency things and is willing to say—send it. Now is the best time to send your request.

Catalog of Pearl Presses

This is for the man interested in a small, fast press for small work—for the rapid production of envelopes, tags, statements, bill-heads, note-heads, inserts, folders, etc.; a very practical and desirable press also for breaking in apprentices.

Catalog of Tools and Supplies

Consisting of Tablet Presses, Proof Presses, Composing Sticks, Lead and Rule Cutters, Miterers, Shapers, Curvers, Benzine Cans, Tweezers, Press Punches, Hot Embossers, etc.

Complete Catalog of Printers' Machinery and Tools

This is for the printer who is interested in a general sense and whose requirements are varied.

GOLDING MANUFACTURING CO. FRANKLIN, MASS.

The Multicolor Process

VICTOR PETERSON, Patentee

The special printed insert, appearing elsewhere in this issue, is a fair specimen of what the Peterson Patented Multicolor Process will do. This specimen was produced with a single color plate on a 28 x 42 cylinder press.

We will be glad to license a limited number of representative printers in each locality to do this work.

The saving in time and plates over the old method is enormous. Any one can easily learn the process. It is fully protected by Letters Patent and our licensees will be protected and infringers vigorously prosecuted.

We have a service department for the benefit of our licensees which furnishes advertising ideas, suggestions for customers, color schemes, original designs in colors suitable for all classes of business and free advice on any subject in connection with our process.

Every printer can use this process successfully, without additional equipment. Any ordinary pressman who can turn out good work, can produce high-grade color-work by our color process.

CORRESPONDENCE SOLICITED

Address all communications to

THE MULTICOLOR PROCESS COMPANY

730 to 740 N. FRANKLIN STREET, CHICAGO, ILL.

*"It Can't be
Done"*

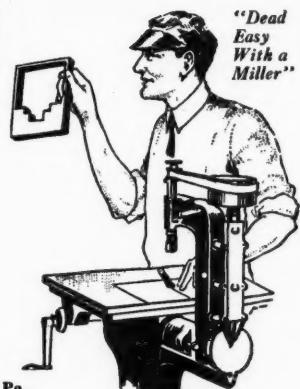


Are you getting the \$\$\$

IT isn't the 10c, 15c or two-bits that you pay for a mortise when "sent out" that costs you **real money**—it's the "fixing" when it comes back. **Time lost** going, staying, returning. Let's put a Miller Saw on your floor for 30 days. **Speediest mortising machine made.** Walls true as a die. Right the first time.

*Puts pep in your men and
pelf in your pocket*

*"Dead
Easy
With a
Miller"*



Miller Saw-Trimmer Co. Point Bldg., Pittsburgh, Pa.

New Model High-Speed Boston Wire Stitcher No. 2

WRITE THE SELLING AGENT
FOR PRICES AND TERMS

THE New Model High-Speed Boston Wire Stitcher No. 2 is now ready and may be ordered from any of our selling houses; capacity 2 sheets to $\frac{1}{4}$ inch, flat and saddle tables, single adjustment for all parts, operating speed from 125 to 250 stitches per minute, friction clutch, overhead belt or electric motor drive. So many No. 2 Bostons have been sold the past few weeks, particularly at the New York Show, that customers wishing early shipments should send in their orders as promptly as possible.

AMERICAN TYPE FOUNDERS COMPANY



Publishers and Bookbinders

Publishers and bookbinders make extensive use of glue pots. Through the summer months, the workman can do more work and better work with the ELECTRIC GLUE POT than with the old-style pot with its excessive heat and dangerous open flame.

Clean, efficient, economical and durable.

The water-jacketed type—1 pint to 4 quart sizes—is recommended for intermittent service where quick heating is necessary. The jacketless type— $\frac{1}{2}$ -pint to 8 quart sizes—is more efficient for continuous service.

Send for Booklet, "Electric Glue Pots"

General Electric Company

GENERAL OFFICE



SCHENECTADY, N.Y.

Sales Offices in All Large Cities

5011

MEISEL Automatic Bed and Platen Presses



Size, 9 x 17½ inches. Prints forms 9 x 16 inches.
Speed, 8,000 per hour.

MEISEL PRESS MFG. COMPANY

944 DORCHESTER AVE., BOSTON, MASS., U. S. A.

Diamond Paper Cutters

Lever—Power—Combination

DIAMOND PAPER CUTTERS embody all internationally recognized principles of superiority. Handsome in design, powerful, efficient, economical—the climax of The Challenge Machinery Co.'s success in paper cutter building since its beginning. Every DIAMOND CUTTER has built into it our experience, ability, responsibility, and our guarantee—not a mere job of assembled parts, but machines with a conscience—distinctive creations that must live up to our representations.

Brief Specifications:—Self-contained box frame; unyielding center bed brace; steel tape scale back gauge indicator; quadruple geared back gauge screw; adjustable knife bar gib; easily squared adjustment on back gauge; side gauges on both sides, both back and front of knife; correct compound leverage on lever machines; noiseless worm-gear drive, powerful automobile friction clutch and automatic safety brake on power machines; power fixtures attached to lever cutter at any time; lever fixtures easily applied to power machines; combination—change from hand to power or vice versa, etc. Write for catalogue giving full details of construction.

FOREIGN AGENCIES:—Mexico, West Indies, Central and South America, National Paper and Type Co., Australia, Parsons & Whittemore, F. T. Wimble & Co., Ltd., Sydney; Alex. Cowan & Sons, Ltd., Melbourne, Sydney and Adelaide. So. Africa, Wm. Dawson & Sons, Ltd., Cape Town.



In stock and for sale
by Type Founders and
Dealers in all Principal Cities.

**The Challenge Machinery
Company** Grand Haven, Michigan
Chicago Salesroom, 124 S. 5th Ave.



Short Run Contest on

An Efficiency Contest was held at the Printers' Exposition, Grand Central Palace, New York.

Pressmen from offices where STANDARDS are in operation competed to see which, in the shortest time, could make ready and print three jobs of 500 impressions each.

The Prize Winners



Martin Delaney
Winner of 1st Prize
Average time per form 17 min. 38 sec.



John Burke
Winner of 2nd Prize
Average time per form 18 min. 32 $\frac{1}{3}$ sec.



Charles Saunders
Winner of 3rd Prize
Average time per form 18 min. 58 sec.

This contest was gotten up for the benefit of printers who desired to be shown how quickly jobs can be made ready on the **Standard High-Speed Automatic Job Press**.

It demonstrated that it is not necessary to have all long runs to make the STANDARD profitable.

The Eminent Judges

The individual performances were verified by the following well-known representatives of the printing industry:

Charles G. McCoy, Business Manager
Printing Trade News.

Maurice B. Atkinson, Business Manager
New York Master Printers' Association.

W. B. Prescott, Business Manager The
Inland Printer.

C. F. Whitmarsh, General Manager The
Printing Art.

Edmund G. Gress, Associate Editor The
American Printer.

Edmund Wolcott, Ex-President Typothe-
tae, City of New York.

n the STANDARD Press

The Three Jobs



The rules of the competition required each pressman to handle the same three jobs, which were electrotype plates; he must put on new tympan sheets for each job, make the form ready, get an O.K. for position and quality of work, and print 500 impressions of each form; the size of each form and quality of paper was different, so as to make the conditions as nearly as possible the same as they would be on the miscellaneous work of a job office.

Summary of Results

Pressman No. 1, average time on each job, 17 min. 38 sec.
Total, 52 min. 54 sec. Report verified by Charles G. McCoy, Bus. Mgr. Printing Trade News.

Pressman No. 2, average time on each job, 18 min. 32 sec.
Total, 55 min. 38 sec. Report verified by Maurice B. Atkinson, Bus. Mgr. N. Y. Master Printers' Association.

Pressman No. 3, average time on each job, 18 min. 58 sec.
Total 56 min. 54 sec. Report verified by W. B. Prescott, Bus. Mgr. The Inland Printer.

Pressman No. 4, average time on each job, 19 min. 44 sec.
Total, 59 min. 14 sec. Report verified by C. F. Whitmarsh, Gen'l Mgr. The Printing Art.

Pressman No. 5, average time on each job, 21 min. 20 sec.
Total, 64 min. Report verified by Edmund G. Gress, Associate Editor The American Printer.

Pressman No. 6, average time on each job, 23 min. 39 sec.
Total, 70 min. 57 sec. Report verified by Edmund Wolcott, Ex-Pres. Typothetæ of the City of New York.

1st Prize won by Martin Delaney, employed by Jaques & Co. 116 East 41st Street
2nd Prize won by John Burke, employed by Commercial Printing Co. 152 William Street
3rd Prize won by Charles Saunders, employed by Fleming & Benedict. 84 John Street

Average time per job for the whole contest (18 forms), 19 min. 47 sec.

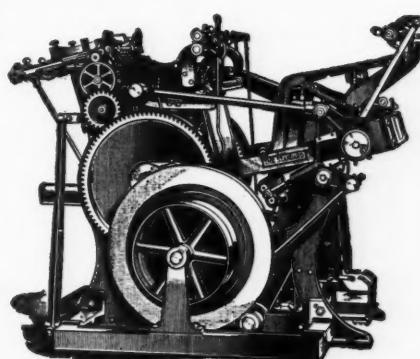
Average time per job for the three winners, combined (9 forms), 18 min. 23 sec.

Average time per job for the three losers, combined (9 forms), 21 min. 34 sec.

No other press has the range, scope, and speed combined, or can make as much money in the commercial job printing field as

The Standard High-Speed Automatic Job Press

Wood & Nathan Company, Sole Selling Agent
The Standard High-Speed Automatic Job Press
1 Madison Avenue, New York City



**THE
FRANKLIN
COMPANY**

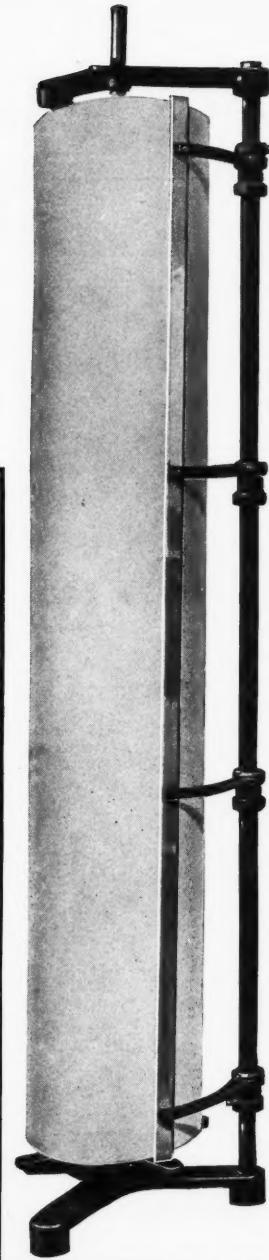
DESIGNERS, ENGRAVERS
OF PLATES BY ALL PROCESSES
ELECTROTYPERS, CATALOG
AND BOOKLET PRINTERS

720-734 S. DEARBORN ST.
CHICAGO

The Rouse Tympan Paper Holder **\$15**

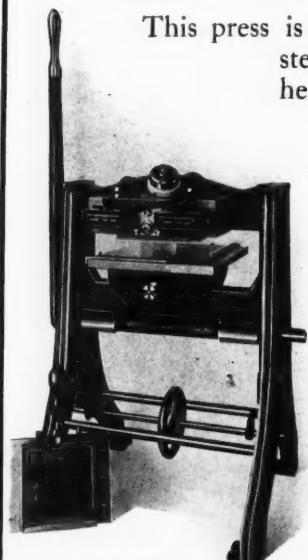
It will earn its cost in tympan paper economy, in floor-space economy and most of all in *labor-saving*—in a very few weeks.

You end-up the roll into the spider at the bottom of the Rouse-Holder direct from the truck, without lifting.



HICKOK STAMPING PRESS

This press is made with either steam, gas or electric head. The bed is adjusted to fit any thickness of work from one sheet to four inches.



This press is especially adapted for embossing Pocketbooks, Small Cases, Hatbands, Ribbon Badges.

The W. O. HICKOK MFG. CO.
HARRISBURG, PENNA., U. S. A.

Paper-Ruling Machines, Bookbinders' Machinery,
Paper-Ruling Pens

Established 1844

Incorporated 1886

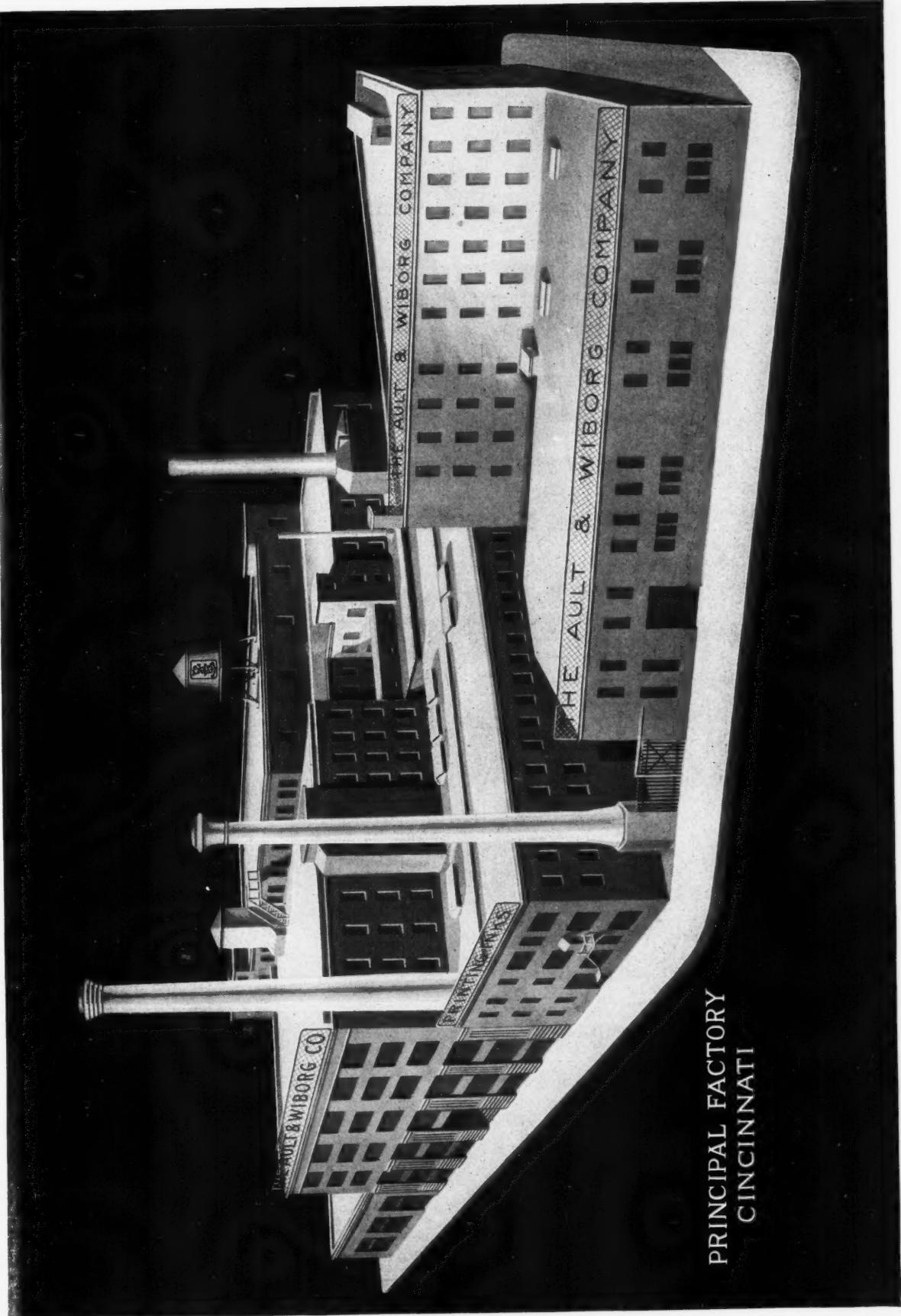
MADE IN THREE SIZES—TWO STYLES

NO.	LENGTH OF ROLL	DIAMETER OF ROLL	WEIGHT CRATED	PRICE
No. 0 A	40 to 46 inches	15½ inches	100 lbs.	\$13.00
No. 0 B	40 to 46 inches	20 inches	100 lbs.	13.00
No. 1 A	48 to 56 inches	15½ inches	100 lbs.	\$14.00
No. 1 B	48 to 56 inches	20 inches	100 lbs.	14.00
No. 2 A	58 to 66 inches	15½ inches	100 lbs.	\$15.00
No. 2 B	58 to 66 inches	20 inches	100 lbs.	15.00

IMMEDIATE SHIPMENT. SEND CASH WITH ORDER

THE ROUSE PAPER LIFT is doing wonders for the printers who are using it—increasing output 1,000 impressions or more per day for each press and cutting waste and spoilage to a fraction of hand-lift practice. Send for our booklet.

H. B. Rouse & Company
2212 WARD STREET, CHICAGO, ILL.



PRINCIPAL FACTORY
CINCINNATI

A NEW TYPE FAMILY

CLOISTER OLDSTYLE

A CLASSIC TYPE-FACE WITH WHICH
THE MODERN PRINTER CAN SURPASS
THE WORK OF THE EARLY MASTERS

A WAY back in the fifteenth century the Venetian printer, Nicholas Jenson, was turning out books which have been the envy and despair of countless printers who have followed him through the centuries.

And always, with the admiration of Jenson's handsome books, has come comment upon the beautiful type-face with which he produced them.

Nicholas Jenson had but one size of type, but the design was right and he knew how to use it with remarkable results.



The results were so superior, in fact, that upon looking at one of his books the average man asks, why can't they do such printing to-day?

They can. Jenson's beautiful type-face has been equaled if not surpassed, in the "Cloister Old Style" series recently brought out by the American Type Founders Company, and whereas Jenson was limited by the fact that he had but one size, the modern printer has a size for every possible demand.

Not only that, but an italic letter to harmonize with Cloister Old Style will be available in a few weeks, and a Cloister Bold and Bold Italic within a few months.

Cloister Old Style capitals are also made in separate fonts, with little shoulder. These capitals are made under the name of "Cloister Title."

AMERICAN TYPE FOUNDERS CO.

BOSTON, MASS.
NEW YORK CITY
PHILADELPHIA, PA.
BALTIMORE, MD.
RICHMOND, VA.
BUFFALO, N.Y.
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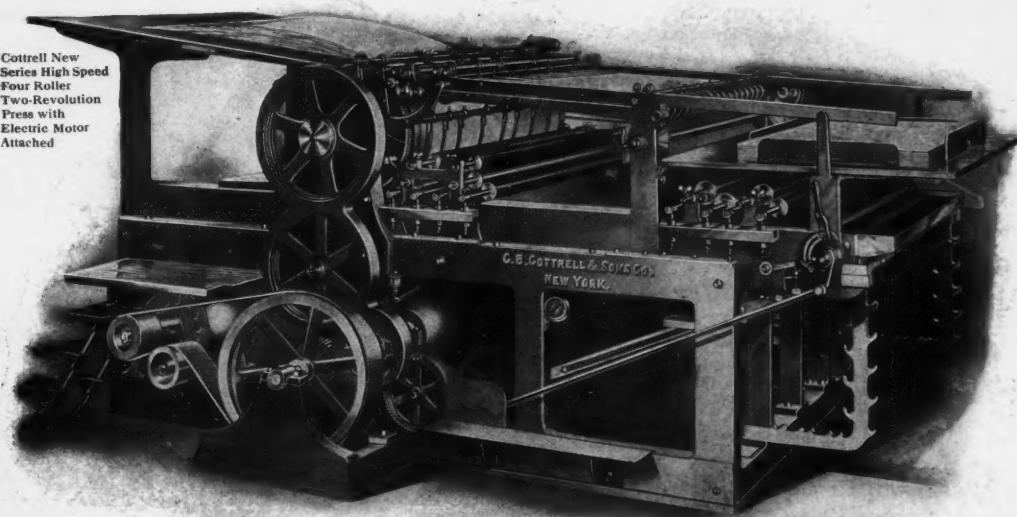
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Vol. 53

JUNE, 1914

No. 3

The Country Correspondent

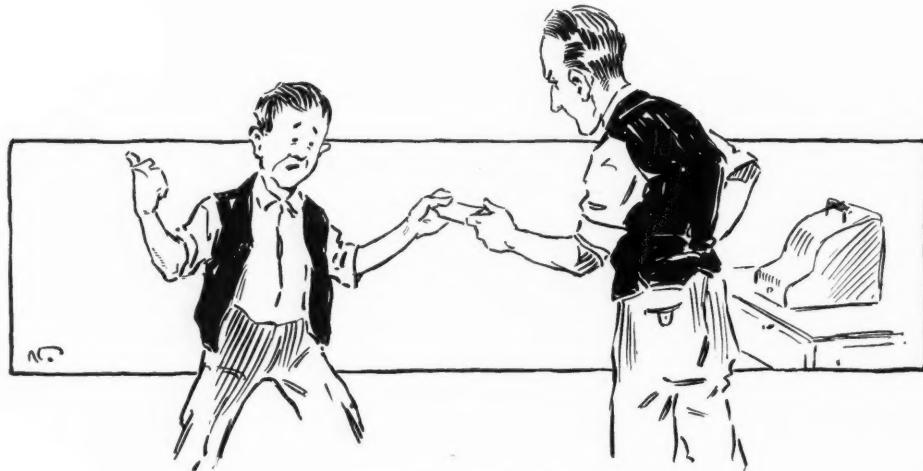
By FRANK G. WEAVER



RAILING the elusive bit of State news through the medium of a bureau of country correspondents is a most interesting task and at times most exasperating. It seems that nine-tenths, or perhaps a smaller proportion, belong to the cub-reporter class, probably because this percentage has had no previous newspaper experience. Every correspondent I have ever known is as independent as the publisher of the paper for which he writes, and very arbitrary. That is where the exasperation enters. This distinctly individual species usually has the home office at a disadvantage, and little good does it do for a State editor to become impatient.

The country correspondent is, of necessity, selected at random from a diversity of occupations and professions. Sometimes it is a woman insurance agent who represents the *Record* or the *Tribune* at Smithville, while over at Fowler a drug-store clerk has been appointed. Of course the attempt is always made to get the publisher of the village paper to do the work, but it is the rule that these men have no time to act, or the village boasts of no weekly. Recalling a list of correspondents of which I once had charge I remember there was a physician, a deputy State game warden, a railroad station agent, an attorney, and a school superintendent.

On appointment, each was given a copy of instructions, but I soon learned that news with them was absolutely a matter of viewpoint and of individual taste. Not once, I remember, did I ever receive an item from the game warden which referred to anything save some official action of his. To him nothing else was news. A train might run into a wagonload of young people and the chances were against my getting a word of it. So it was in every case. Each correspondent would send in items concerning his particular line but would let good general news slide by without so much as a brevity. I could not discharge them because there were no successors



I knew something was "loose."

available in their towns. So I had to like it or not, and as a matter of choice and policy, I liked it. Of course all correspondents are not like this, and there are those who have a distinct "nose for news," but many a good human interest story is born to die unseen because of the superblindness of the rural reporter of narrow perspective.

However, these same "specialists" make an interesting study and they add spice to the hunt for exclusive stories. The State editor has many experiences which are of interest. Indeed, even for the layman the pursuit of "beats" possesses a fascination. This brings to mind two experiences of my own which are printed indelibly on my memory.

How often it is that the biggest story "breaks" just at press time! In this one particular, at least, fictional newspaper stories are true. On a night, which as I now remember it, had been a very quiet one, I was just preparing to go home. I had covered my typewriter and switched off my desk light, when in rushed the copy boy with a slip of paper in his hand. The moment I saw him, I knew something was "loose" and that I was booked for a longer stay. I jerked the paper from his hand and read the message thereon. It was an Associated Press query—

"Record, can you give us triple murder at North Harbor?"

Beneath the message the night editor had scrawled—

"Make it snappy; forty-five minutes before State edition goes in."

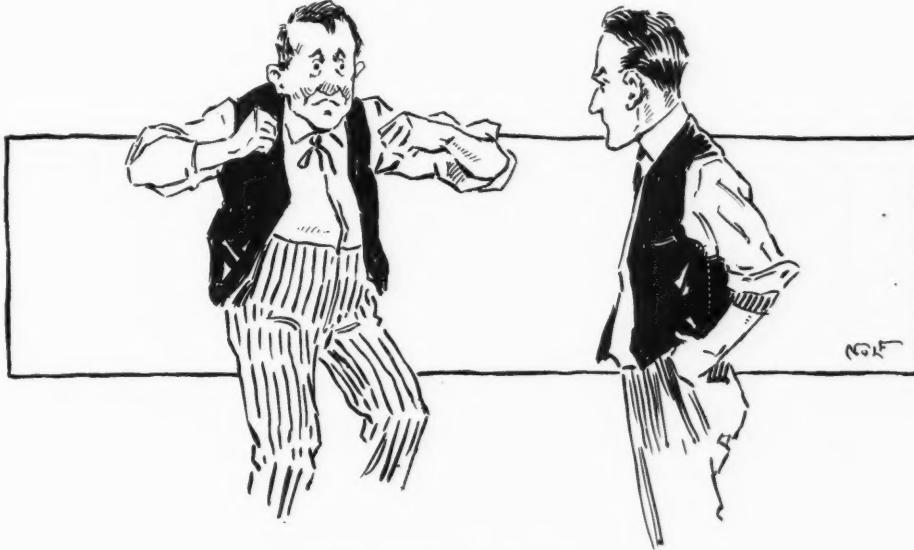
At once I put in a long-distance call and summoned a messenger and telegraphed a query to my North Harbor correspondent, whose name was Joseph Bush. At other times he was a railroad station agent. After a considerable wait the telephone operator informed me that no one answered the Bush telephone, and a "service" from the telegraph company informed me that the North Harbor office had been closed for the night and

would not open until seven o'clock in the morning. It was then just about midnight.

Next I called the telephone operator at North Harbor and questioned her. She told me that she had just heard that three persons, two women and a man, had been murdered and that the slayer had committed suicide. No, she had not heard their names, but she would try to find out. Then something happened to the wire, and try as I did, I could not get another connection. When Bush had not answered his telephone I took it for granted that he was out on the story and waited a few more moments for a call. None came and I began to fume and rage at my own impotence. In the meantime the night editor was calling for the story, for press time was coming on apace. I was powerless to hurry, but that is no excuse around a newspaper office.

So I wrote a brief story to the effect that three people had been murdered by an unidentified man who had immediately committed suicide, and sent it up. This was merely to take the curse off of what would practically amount to a "scoop" by the opposition. Down came the night editor raving—but that is another story. When he came along, I was busy talking to my correspondent at Carney, who happened to be a village editor. Carney is the nearest town to North Harbor. I told the editor to get over there in an automobile and cover the story. Then there was nothing to do but wait.

While I was waiting I sat down and wrote a white hot note to Bush, in which I cast numerous reflections on his industry and made some slightly



Down came the night editor raving.



I picked up the letter I had written and tore it into small pieces.

of a correspondent who happened to be a woman. A young woman, hardly more than a girl, had been lifted from a railroad track by a farmer just in time to save her from being ground to death beneath a passenger train. She was in a semiconscious condition and the man half carried her to a doctor's home two miles distant. There she told an incoherent story. The county officials were called in, and the woman correspondent came along with them. Because she was a woman, and sort of motherly, she was able to get more information out of the girl than the men, and what she heard shocked her beyond words, for it was a sordid tale.

The story was telegraphed to the office in a very brief and expurgated form. It read as if some essential details had been omitted. I got the correspondent on the telephone and she admitted that she had not wired all the facts because she could not think of signing her name to so shameful and

sarcastic and caustic comment upon his ability. In the end I discharged him. I stamped the letter and laid it on my desk to be mailed. Finally I heard from the Carney correspondent, who had succeeded in rousing the telegraph operator. He gave me a good story. With the reading of the first paragraph I picked up the letter I had written and tore it into small pieces.

It was my correspondent Bush who had lined three people up against a wall in his home, shot them and then killed himself! His wife and two friends were the victims. Bush had suffered a sudden attack of violent insanity.

Then there was the story which I almost lost through the modesty .



I ordered, argued, pleaded, stormed.

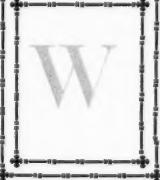
outrageous a story. I ordered, argued, pleaded, stormed, but her modesty was adamant, and not an additional fact would she tell. She said she could not think of what the girl had told her without blushing. So I telephoned the sheriff, who had taken the girl to the county jail and he promised to have his wife talk to her. He was as much in the dark as I.

He was as good as his word, and so it was that the *Record* carried the full and exclusive story of the betrayal of a pretty girl by a man, married, and well known in his community; how on the eve of motherhood she had listened to her betrayer, had been lured away and drugged; how the baby had been born while she was unconscious; and how she had been placed on the railroad tracks with tourniquets around both arms, both legs, and her body, that consciousness might not return before the train struck her. It made a ghastly but sensational story, and the entire State read and shuddered. It might be added that the last chapter has not yet been written in this case. The baby was never found nor the man who placed the girl on the track.

These are only two cases where important stories nearly slipped past, but space unlimited could be devoted to the experiences of a newspaper in pursuit of prestige in the form of up and down State news experiences which would show more fully, perhaps, the idiosyncrasies of the country correspondent, so necessary, so faithful, so original, so provoking, and so inexplicable!

The Best Kind of Knowledge

By AN OLD - TIMER

ISHING to call attention to a certain matter in particular, but also to treat it as exemplifying a general condition, I was greatly bewildered in choosing a title, and I am not sure the best one was selected. In view of possible inferences, let me disclaim any intention of posing as specially qualified to classify knowledge and select items as good, better, or best. What follows is offered merely as one man's way of seeing something that may be worthy of wider consideration and discussion than it has yet received. Kindly remember, also, that this is not written by a neophyte, but by an obstinate old-fogy old-timer, who has gathered some information through much practical experience, and some of whose opinions will inevitably be whimsical as seen by those who think differently.

Of course our concern is with the value of knowledge to printers, but we include employers as well as employees. We do not often tell our employers they do not know, and of course we should not; but they are generally aware of the fact that their fund of information is limited, and

they are just like all other persons in this respect. Yes, on second thought I may say that master printers are more prominently in mind than their workers, though all are included.

"The art preservative of all arts" naturally demands a fair amount of intellectual equipment, and no amount of it could be too great. Formerly it was very commonly assumed that a printer must be well educated, especially one who had had some years' experience at the trade. People used to think the very fact of reading so much in doing their work could not fail to make printers know a great deal. But this idea was never entitled to the credence it once commanded. Occasionally a typesetter does get an educational start simply from the reading of his copy, probably as often now as ever; but this is not so common as it should be. My father was one. He learned to read French excellently, getting a good beginning through setting type on exercise-books. He became more learned in history than I could ever be, through absorption of what he read as proofreader of an encyclopedia. Now, he acquired this and much more knowledge without teaching or guidance; yet when I, some years later, cited Lindley Murray in some writing, he exclaimed, "Why, how can you know what Murray said?" We are all somewhat slow at learning that others may know as much as we do ourselves, and especially in learning to know when their information is really better than ours.

But more of this seeming ramble might easily suggest aimlessness, though I do not think it digresses much in reality.

My principal thesis is suggested by Mr. Teall's mention in the April *INLAND PRINTER* of the man who instructed his compositors to correct the grammar of their copy when necessary, and instanced especially the subjunctive mood, with the example, "If I were (not was) rich I could accomplish much." I see in this and similar instructions to printers much possible evil and no good result, because such rules are too indefinite and are liable to so many varying applications. Grammarians disagree so violently and so frequently that any rule, to be practicable, should specify a chosen authority, and several copies of the chosen book should be provided for reference.

No better example could be found than that of the subjunctive mood to prove the futility of such a general rule about grammar. In the quoted sentence *were* is right, but it is not correct to use *were* every time the sentence begins with *if*, and such use would naturally be understood as indicated by the rule. Many expressions held to be subjunctive by some scholarly persons are otherwise construed by other equally scholarly persons, and some of the best-known authorities on grammar say that the subjunctive is very little used.

Goold Brown wrote the only book in which a large number of differing authorities are quoted, and his observations on the subjunctive should

quickly convince any man that any other man should be allowed to make his own choice—in other words, that the expressions of a careful writer should not be “corrected” by a printer. Brown said many things worth quoting, but our readers must be referred to his book, “The Grammar of English Grammars,” for all save one or two sentences. Speaking of Lindley Murray, he says: “The scheme not only confounds the moods, and utterly overwhelms the learner with its multiplicity, but condemns as bad English what the author himself once adopted and taught for the imperfect tense of the subjunctive mood.” Below this he says: “Nothing is more important in the grammar of any language than a knowledge of the true forms of its verbs. Nothing is more difficult in the grammar of our own than to learn, in this instance and some others, what forms we ought to prefer.” Criticizing another well-known grammarian, Brown says: “Now, every position here taken is demonstrably absurd. How could ‘good writers’ indite ‘much’ bad English by dropping from the subjunctive an indicative ending which never belonged to it?” Brown quotes from still another authoritative writer: “It would, perhaps, be better to abolish the use of the subjunctive mood entirely. Its use is a continual source of dispute among grammarians, and of perplexity to scholars.”

How can typesetters be expected to correct anything that is a continual source of perplexity to scholars? Even if all the typesetters were scholars, the decisions made by different ones would often disagree. No rule can be applied satisfactorily which is not explicit. No rule should ever be made which involves change of a writer’s language whenever there is a possibility of difference of opinion, except when it is clear that the writer has used bad grammar. As instances of what the printers should correct, here are sentences copied from a new book made in one of the best offices. “Through them the power of the boss, of the machine, and of wealth are reduced.” “Only one of the more important progressive laws have been overturned.” Of course these should have been corrected to read “is reduced” and “has been.”

Perhaps the question of what is the best kind of knowledge may be answered variously, according to varying circumstances. For printers all real knowledge is desirable and useful; but probably the best kind of knowledge, as being the most useful, is that which enables one to meet all conditions successfully, including the satisfying of orders from men who do not know what is best to order or how best to order it. Many are weakened by imagining that they know things as to which they really are ignorant.

It is much better to know but little and know that little well, than to know a great many things that are not so.

An Aerial Mail of the Past

By CHARLES E. JENNEY



ARRYING mail by aeroplane has been quite a fad spasmodically during the past few years, experiments under the auspices of the Postoffice Department taking place at aviation meets in more than a score of different cities in this country. These were all more or less sentimental tests of fanciful value, and it is yet to be learned that any of them serve really practical uses. They may perhaps be regarded as the preliminary stages of an aerial service that may later be developed into really practical utility. For the present, however, the souvenirs retained by many recipients of such aerial mail, duly postmarked "aerial post" by the post-office, do not denote any great historic or economic interest. They are mere novelties.

Novelty, did we say? It is already almost passed out of memory that more than forty years ago mail was carried aerially, in a most practical manner and born of dire necessity. In my collection of stamped envelopes from all parts of the world is one postmarked from Paris, France, and dated October, 1870. It might almost be overlooked that this was indeed a historic date, but for the fact that in one corner is stamped the words "par ballon-monte"; for at this exact time there was no communication between besieged Paris and the outside world, except by the chances of the air. To attempt to get a message to a friend on the outside was almost literally breathing a prayer into the air.

It was in the early Autumn of 1870 that the German army surrounded Paris and completely cut off the inhabitants from the rest of the world. No one could pass in or out of the city, and the telegraph lines were cut and operated for the benefit of the besieging army only.

The attempts of the beleaguered Parisians to get word to the outside world were many and ingenious. So complete was the siege, that all attempts of messengers to work through the German lines, either by stealth or disguise, were foiled, except in a few rare cases by swimming the Seine, and so great were the hardships suffered that no attempts to communicate back were made. When the city was first threatened with besieging, a telegraph cable had been secretly laid in the bed of the river, but the Germans early discovered this and severed the line. The river was at all times looked upon as the most feasible way of sending out messages, but, consequently, was most closely watched. Floating vessels and bottles containing letters were sent out, but were easily detected. Submerged floating balls were invented, but the Germans, anticipating even this, rigged out seines that caught all debris which was carefully sorted over for such tricks.

Then hollow balls to roll along the river bed were used, but apparently none of these were ever heard from, though for years afterward they were washed up along the river bank even down to its mouth.

One of the first schemes employed was the use of balloons, and the very first attempt was partially successful. On September 23, a few days after the city was surrounded, an aeronaut by the name of Durouf made an ascent with 250 pounds of mail matter compactly secured, and after a



"Balloon-Post" Envelope.

flight of nearly four hours safely landed near Evreux, sixty-five miles away, and deposited the mail for forwarding. From that time on, similar attempts were made almost daily, sixty-five ascensions being made between September 23, 1870, and January 28, 1871. The loads carried ranged from 200 pounds to 1,000 pounds. A rate of twenty centimes, or four cents, was charged for each single letter, and prepayment was required. The regular French stamps were affixed. At the time the Republic issue with the head of Ceres was just being put into use, but as a supply could not be printed fast enough, the use of the former issue with the head of Napoleon III. was authorized to be continued.

The vicissitudes of the various balloons make a remarkable series of adventures. In the waiting-room of the Under Secretary of Posts and Telegraphs in Paris hangs a list of the balloons with their time of ascension, size, weight of letters, list of passengers, place of landing, and distance and time covered. It is a brief table that covers many perilous adventures and many tragedies. At the first the balloons started by day, but the fire of the besiegers was so dangerous that at length ascents were only made at night.

One of the balloons fell into the sea near Land's End and its aeronaut perished. Another fell into the Bay of Biscay, its occupant also drowning,

but some of the letters were soon after washed up on the shore, and later delivered. Some of the fliers came down within the German lines and were imprisoned. Others came down within reach of distant outposts of the enemy and one fell in Prussia itself. Another one landed in Bavaria, and one crossed clear into Norway.

Besides letters, the aeronauts took out with them carrier-pigeons to insure communication from the outside, as it was obviously impossible to attempt, at the mercy of the elements, a landing by balloon within the beleaguered city. The return-letter system, via pigeon post, was a most ingenious one. When a letter went out from Paris, a card accompanied it on which were written the four most important questions that the writer wanted to know from the addressee and capable of being answered by yes or no. The party receiving the message answered the questions and forwarded the card to Bordeaux, which was the temporary headquarters of the postoffice. Here it was translated into a code, photographed microscopically small on thin paper and sent back to Paris by pigeon. So carefully did they reduce these that a pigeon was able to carry between 30,000 and 40,000 messages at a trip. When received within the city, they were enlarged by magic lantern, copied and delivered. A good many pigeons failed to get back and there is record of some messages repeated in as many as thirty trips before an answer was sent back by balloon. That this was not a mere fanciful experiment is shown by the fact that one pigeon's record shows that it delivered messages, the postage on which amounted to over \$50,000.

The balloons cost the department about \$1,000 each, but they were a profitable investment.

The editor of *Le Petit Journal* invented a system of letter journals that is highly interesting. On thin paper he printed the news of the besieged city for a few days, leaving the second page blank for letter-writing. Nineteen different journals followed this method, usually printing semiweekly, and specimens sent out through the balloon mails are now exceedingly scarce.

That winter was a severe one in Europe. History tells of the hardships of the siege. In all its tempestuous or brilliant periods, none is more full of interest than Paris during the siege. And perhaps the most dramatic feature of it is the hopeful sending forth of the post-balloons and the long waiting for the returning carrier-pigeons with their messages from the world outside.

If there is a demand, no matter how difficult the task, the ingenuity of man finds means to supply it. Gaged by the accomplishments of the past, what may we expect from the future?

Keeping Tab on Stock

By G. D. CRAIN, JR.



CERTAIN printer in an Ohio Valley city has \$40,000 tied up in his business. Of this amount \$3,000 is represented in the stock of paper which he has constantly on hand. In other words, seven and one-half per cent of his entire capital is invested in stock.

That is just one way of pointing out the importance of studying the paper question from a merchandising standpoint. The printer is a merchant of paper, just as he is a salesman of printing; and as no good merchant permits an accumulation of stock that can be avoided, nor allows stock to remain on his shelves for an undue period, so the printer owes it to his business to keep his stock of paper moving briskly; to make the turn-over, if you please, rapid and consequently profitable.

In purchasing paper the error is always made on the safe side; that is, the printer buys too much rather than too little. Consequently there is a constant addition to the stock of paper in the house, most of which is made up of odds and ends, unused portions of broken packages, and the like. This paper represents money. If it is allowed to remain where it is put, it represents money that has atrophied and is no longer producing a profit.

"I have a card index of my paper stock," said a leading printer recently, "and I study it constantly. My stockman, who uses this index and likewise is constantly working through the stock and knows what he has on hand, knows that his principal duty is to work up these tag-ends as rapidly as possible. The result of constant attention to this item is that we prevent any great accumulation of small lots of paper, and keep our stock down to workable, live material that is constantly in use."

In addition to the index referred to, he uses a ticket system for requisitions on the paper stock. A ticket for the paper is made out with each job. When the copy goes up to the composing-room, the ticket goes to the stockman, who thus has in front of him at all times a positive reminder of the paper that must be gotten out, cut to size and prepared for the jobs that are going through the shop. As the paper is delivered to the press-room, the ticket is turned into the office. A daily report is also filed by the stockman, from which the card index is corrected by a clerk. The result is that the printer knows at all times how much paper of each kind and size he has in stock, and how much of each kind is used day by day. In this way he does not permit himself to get overstocked and at the same time is in a position to order intelligently. He doesn't order a lot of one kind or size if he has something else on hand which will serve the purpose.

Another feature of the stock proposition in this shop is the way jobs are

handled so as to cut down the amount of waste to a minimum. Of course, the customer pays for the waste, and it doesn't fall on the printer directly. But the head of this shop realizes that the best possible business for him is to make the paper sold to the customer through the job cost as little as possible. For this reason he is constantly endeavoring to reduce all jobs to standard sizes that will permit stock to be cut with the least possible waste.

This turns out frequently to be a good selling argument. Not long ago a job came in that was estimated on, and the printer found that the waste was greater than it would be if a different size were used.

"Look here, Mr. Buyer," he said to the consumer over the telephone a little later. "I can cut down the cost of the paper used in this job \$15 if you will change the size of the sheets you have ordered. The waste will be a good deal less, and we will be able to reduce our charges accordingly."

The consumer saw the point and authorized the change. The printer who suggested it, incidentally landed the order because he was the only one who considered his customer as well as himself in estimating the paper cost on the job. Narrow-minded printers might suggest that the size ordered should have been used, since this would have made an accumulation of waste that might have been made use of later on. But right here is another point about the paper proposition that a lot of printers haven't learned, and probably never will. It's simply this:

The cost of handling and sorting waste in order to avoid using fresh sheets is usually greater than the saving accomplished.

This doesn't seem possible to a good many printers, who figure that if they can use material which otherwise would be practically a dead loss they are ahead of the game just to the amount represented by the value of the paper. This seems like good arithmetic, but experience has demonstrated the fallacy of the idea. In the first place, the average printer hasn't sufficient room to sort material of this kind to any great extent, and though he religiously saves it, he is keeping it without much reference to sizes and kinds. Thus, when a job comes along which can be handled through the use of the odd dimensions which were cut out of a previous job, it is necessary to go through the accumulation of stock, pick out the material, throw away the soiled sheets, handle the paper two or three times to get it in shape and thus put in several times the amount of labor required in working up fresh stock of standard sizes.

Of course, if the stockman hasn't anything else to do, and has a chance to do this work without losing time that might be applied to anything more profitable, the thing can be done very well; but how many times does this condition prevail?

One of the shrewdest printers in the business, who has been studying

the paper question carefully ever since he has been in charge of a shop, said recently that the only time he has ever been able to save anything through attempting to utilize waste is when the stock is unusually expensive.

"We worked up a job recently which left a lot of 6 by 22 inch sheets," he said. "This was 48-pound paper, and was extra super quality, costing 19 cents a pound. A job came along that required that kind of stock, and our stockman suggested using the waste from the other job. We noted the time required to handle and cut it, and found that we had made money by using it. But if the paper had cost 9 cents a pound instead of 19, we should have come out at the small end of the horn."

Another important point about the operation of the stockroom is giving the man in charge of it an opportunity to learn all he can about the proposition. Properly considered, of course, paper is the foundation of the printing-job, and unless it is right the job can not be right, no matter how carefully chosen the type, how excellently planned the layout, nor how exacting the quality of the presswork. If the paper department is in charge of an inexperienced man, or a cheap worker who does things by rote without having the capacity or the ambition to master the subject and be an expert on the use of paper, good results are not likely to follow.

It is a good investment for the printer with any kind of business worth mentioning to keep one of the best men in the house in the stockroom, and to give him an opportunity to learn more than can be seen in that particular shop. One printer, who has made a big success by applying broad-gage principles to the conduct of his business, found out that his stockman was energetic, quick to learn and anxious to improve his work, and gave him a two weeks' vacation, with pay, for the purpose of making a trip to some of the larger centers and picking up as many pointers as possible about paper.

"We do business in a fairly large city," said this printer, "and my stockman has familiarized himself with our local proposition, studying the kinds of paper handled and getting a line on the methods used by the jobbing-houses here. On the trip that he took recently he visited some of the more important centers, where paper is handled in big quantities, and where it is possible to get all sorts of information about different kinds and qualities, and improved methods of handling.

"One result of his trip was that we put in an improved cutter, which is big enough to take care of the largest sheets and which is time and labor saving in its operation. We were in doubt about doing this before, but our stockman investigated the equipment as installed in a number of paper and printing houses, and returned with such favorable reports that we lost no time in buying. We expect to invest additional money in these trips by the stockman. We want him to be our paper expert, and he is the sort who rewards this kind of encouragement."

Ad.-Setting as a Specialty

By CAMERON ASPLET



IX years ago a certain New York printer, with more brains than capital, conceived the idea of starting up an ad.-setting shop. He would have rather started up a regular printery, but his capital was limited and his credit was poor, so instead he rented a small cubby-hole in a downtown building, spent his few dollars for an assortment of Cheltenham type, arranged with his electrotyper to make plates with a profit to him from the type, and went out and hustled business.

He called on all the big advertisers and told them about how he specialized in setting advertisements that would invite reading. He explained that by doing only this kind of work his type was never used for printing and was, consequently, always sharp and clear.

Having no machinery to burden his overhead, he was able to make a low-price hour, and, moreover, being a specialist, he knew how to go about setting an advertisement and could set one while an "all-around" compositor was planning how to start. To further clinch the job he offered to take any of the advertisers' advertisements and reset them so that they might see the difference.

And while no doubt his enthusiasm may have made him a little reckless of speech, there is every reason to believe he talked to willing ears and had the spurs to back up his crow, for to-day, he is one of the biggest printers on Seventh avenue and is still growing.

Like the salesman who succeeded because he sold the people what *they* wanted and not what *he* wanted, this printer succeeded because one of the problems in advertising is to find a compositor who knows how to set an advertisement so that its selling value is emphasized rather than buried.

Now, there are something like five thousand national advertisers scattered over the United States. These advertisers use the magazines or newspapers, furnishing them, in most cases, plates of their advertisements. These advertisers are paying all the way from forty dollars to four thousand dollars a page for space in which to tell their stories. It is poor economy for them to overlook any bets when it comes to making a page just as inviting and forceful as is typographically possible. Four or five dollars is a small matter by which to accomplish this, and that is why ad.-setting to-day offers a remunerative opportunity requiring no further outlay of money for a printer who has "type sense."

While it is true many advertising agencies, and a few more progressive printers, have cornered a good deal of this business, there is yet room for others, particularly those who can do the work a little better. The prices

secured for this work, \$1.25 to \$1.75 an hour, depending on cost and ability, offer a good profit to the man who has the knack of setting an advertisement up quickly and well.

An official of one of the large duplicating-machine companies recently told the writer that his company had discontinued pushing its machine as a form-letter machine, but was throwing in that feature with its office-printing advantages.

With this company putting out several thousand equipments annually, to say nothing of the fifteen thousand already in service, this means there is going to be an even greater demand from users of this machine for typesetting. All the printing forms for this machine are usually set up by a printer and then electrotyped and curved to fit the drum.

The records published by an advertising journal show a remarkable growth in advertising. This growth also indicates a growing need for ability to put sales value into advertisements—in fact, competition among advertisers using the same periodical makes the best possible set-up essential. Furthermore, the longer advertising is in existence, the more discriminating readers become in the matter of setting.

The advertisement, set with ten different faces, and crowded with type, so familiar during Civil War days, would stand little chance of being read in the publications of to-day.

The need for inviting advertisements, thoughtfully and intelligently set, is greater to-day than ever before—it is an artist's work and requires an artist to do it.

For the man who has the "know how" there are few more profitable specialties open which require an equally small layout to start.

Your Problem

You have a plant. You buy labor and material. Material has a definite cost. Your largest expense is for labor. Labor must pay for itself and every other expense—except material.

The fundamental basis of estimates and charges is the time it will (or did) take to do the work. Your problem is the hour cost of your productive labor.

The Hour Cost

For Hand Work—Divide the weekly wage of the workman by two—move the decimal point one place to the left and you have the average hour cost for that man.

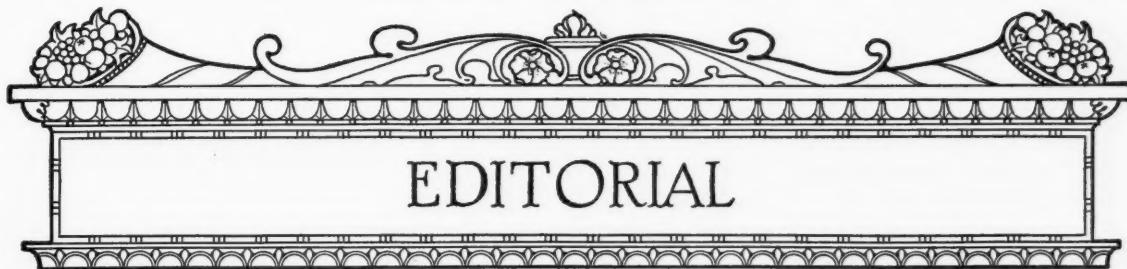
For Machine Work—Add to the operator's wage \$2.00 per week for each \$1,000 of the cost of the machine used.

Base your estimates and charges on *the hour cost*—plus material—plus a profit.



Copyright, 1914, by Clarence A. Purchase.

WHO'S TALKIN'?



WE have no sympathy with the man who disturbs business for trivial reasons or for personal advantage. However, when we read of the antics of the high financiers who used other people's millions as though they were playing with snowballs, we weep at the waste of ink and effort in trying to fasten the present alleged lack of confidence on the publicists, politicians, newspapers, and the ever-present demagogue.

WHEN a printer sets a line of type and carries the idea in his head that if there are any errors they will be caught by the proofreader he is working wrong-end to. It is because errors will creep in in spite of the best of care that the proofreader is needed to minimize them as far as possible. The proofreader is not supplied to be a catch-all for every kind of carelessness and incompetence. The compositor himself is responsible for errors, because he is the man who makes them; the proofreader is not so responsible because he fails to catch them all. If any printer has anything to say against this assertion, we shall be glad to open discussion for the good of the printer himself.

THE many requests coming each day to THE INLAND PRINTER from compositors, and others in the mechanical end of the printing business, seeking information whereby they can improve themselves and gain a thorough knowledge of matters relating to the business end, such as cost accounting, estimating, etc., are good indications. Never in the history of the industry have the opportunities been so great for the worker to gain a knowledge of these subjects as at present. Evening schools and correspondence courses now at the command of workers offer privileges unknown in former days, and those who neglect these privileges need censure no one but themselves if they fail to rise in their chosen calling.

ONE of our contemporaries suggests that printing-offices throughout the country set aside a certain day during the dull summer season — the

last Saturday of July, to be exact — as a general clean-up day, devoting the day to cleaning out all corners, presses, machines, etc. The scheme is a good one and should be pushed along. But would it not be far better to advocate a campaign of keeping cleaned up all the time? A few minutes each morning or evening spent in a general clean-up would keep a plant in good order, brighten things up in general, improve sanitary conditions, and offer a greater incentive to employees to take an interest in their work. Surroundings have a great influence on the worker, spurring him to greater effort or causing him to lose interest, as the case may be. Littered floors, unclean walls, piled-up cases and stones all tend to have a depressing influence on the worker. Attractive surroundings make life worth living, and work worth doing. Clean walls, with a few good, inspiring pictures upon them, have an uplifting effect upon the occupant of a room. Boost the general clean-up day. Start the ball rolling. Then keep up the good work.

THE common sense of the much-satirized intelligent compositor was displayed in the recent election of officers in the International Typographical Union. One of the best-known members of the organization — C. E. Hawkes, of New York — was disqualified as a candidate for the presidency on a trivial technicality. He sought relief in the courts but was unsuccessful. In almost every other labor organization, and in many associations not connected with labor, such a state of affairs would shake the institution to its foundation. Our compositor friends, however, controlled their feelings. One faction saw its champion set aside under conditions that might well rouse suspicions of unfair treatment without threatening to disrupt the organization. The other element did not pass red-hot resolutions when a fellow member went into court to sue out a hated injunction in form and manner like one of "the oppressors." They reasoned that there will be opportunities to change union regulations, and that there will be other elections when scores can be settled. So with

hope and common sense swaying the membership, this large union closes what is merely an incident, but which would be a menacing crisis where less intelligence is in evidence.

The Interstate Commerce Commission and Freight Rates.

For a sample of procrastination commend us to the spectacle of the Interstate Commerce Commission deciding on the petition of the eastern railroads for an increase of rates. We know it is a matter of serious import, and we know that the railroads have had ample capital to do all they now want to do. The men who diverted that capital from its proper purpose should be punished; provided punishment is possible where such large sums are involved. Meantime, however, the most important element in transportation should not be impoverished. For nearly a year our daily papers have told us, off and on, that a majority of the commission was in favor of the increase. Hope would reasonably expect the commissioners to end the suspense. Our experience may be unusual, but we think not. During our walks among the elect and the madding throng, we find an astonishing interest in what the Interstate Commerce Commission is going to do. Men who measure their yearly sales and products by the million are not one whit more anxious than the journeyman who is wondering what the "higher-ups are going to do," and who is sure there would not be this loss of time if John H. Marble were alive, as "Johnny was always a hustler for the good of the print man." Aside from trade interest — while that may color our thought on a subject, it should not dominate on public questions — we believe that trade generally would benefit immensely by an increase in freight rates and that it would benefit moderately by a quick decision, even if it were adverse to our opinion of what is just and right in the premises.

Government Printing of Corner-Cards on Envelopes.

The contract for printing corner-cards on stamped envelopes is to be on the carpet again next December. Several years ago the envelope manufacturers, the United Typothetæ, the National Editorial Association and other agencies opposed this contract on the ground that it was an invasion of a legitimate business — the job-printing trade. It is said envelopes of the most popular size can be purchased for \$21.24 a thousand. As the stamps represent \$20 of this, but \$1.24 is left to cover stock and printing. Competitive printers — even the greatest daredevils among them — can not afford to meet such prices, and the printing of an envelope corner-card is a

help-out in many an office. In the last campaign we were told that the government's action was the rankest kind of socialism. We are likely to hear something different on that phase of the question in the promised campaign. The contracting company's plant is located in Dayton, Ohio. The typographical union at that point has had its attention directed to the contract and the manner in which the work is done. The union declares itself opposed in principle to the contract, and declares that the working conditions are akin to those prevailing in sweat-shops. At a meeting of delegates from local unions throughout Ohio, this contract was one of the principal topics of discussion, and it was decided to take vigorous steps to prevent the renewal of the deal.

Among the speakers was a leading Socialist who said the contractors were Wall-street men who made Uncle Sam an order-taker for a sweatshop which injured the business of legitimate printers. It is said the executive council of the International Typographical Union has promised financial support to the anticontract campaign. If this be so, it means a merry combat at Washington next winter, and probably the end of the contract which has been the subject of so many resolutions at meetings of employing printers.

The Printing Salesman.

Under conditions the printing salesman who sells printing on its merits, rather than on its cost, may have little use or opportunity to put in practice the faculties required of the salesman who is selling on a competitive basis of cost.

We are sometimes asked, "What are the special things a proofreader should know?" To sum them all up we would say "A large part in omniscience." And it is so with the printer's salesman. That is the reason really good salesmen are scarce. The printer's salesman is practically the pilot of the printing craft, and if he cons his craft and cons the public, in a nautical and not in a commercial sense, he runs a safe and profitable course.

The printer's salesman who has had experience in meeting business men, and who has had some drill in address, deportment, psychology, ethics, as a corollary to a liberal education, has a good start. The methods of hand composition, machine composition, and the entire field of the technic of the composing-room, pressroom and bindery; an intimate knowledge of all the engraving processes, and the processes of electrotyping and stereotyping; a knowledge of the modern methods of lithography so far as its effects are concerned as a substitution for printing, are some of the things that are of value. Paper and its processes of

manufacture, and its range of application to all grades of printing have to be known at some stage of the salesman's work, and the more comprehensive the salesman's studies of these subjects the better he is equipped. The principles of design and the laws of color as manifested in light and as used on pigments and inks, are also desirable branches of knowledge for the salesman to acquire. And, indeed, as there is no place in the study of printing in which his studies will be out of place, so there is no possibility of finding any place where the salesman's studies may end.

The places where a printer's salesman can most profitably begin a systematic study of the printing arts in order to be able to present the various aspects of printing to the buyers of printing, is determinable in the same way as the starting-point of students in any line of research is determined — by finding out what the ambitious one already knows. But the most valuable of all the attributes that a salesman can have is the desire to know more and the determination to find out.

Inquiries and Advertising Values.

The business world is doing a good deal of digging beneath the surface of things, and long-accepted theories are receiving numerous jolts. The belief that a large volume of inquiries indicates the value of an advertising medium is a belief that needs much qualification. The character of the inquiries and the percentage of satisfactory results from them is nearer to a correct analysis, and even this analysis must be applied with consideration to the nature of the thing advertised and over a sufficient length of time of sustained advertising to establish a reasonable test.

An amusing incident illustrating how the shadow is taken for the substance in the matter of inquiries came to our attention the other day. The automobile industry uses the inquiries for catalogues, received in response to advertising, as "prospects" for distribution to the several garage owners who act as their local agents. These agents in turn give the prospects to their commission salesmen, and these salesmen go out after the prospect. Mr. Sells, one of the bright young commission salesmen, was handed a prospect the other day. Mr. Nurse, the prospect, had written to the manufacturers for a catalogue, and so Mr. Sells was put on the trail of Mr. Nurse. The trail was a long one, for Mr. Nurse lived in the country. But at the end of the trail, where Mr. Nurse was located, Mr. Nurse assured Mr. Sells that he did not want to buy an automobile — hadn't thought of it, in fact. "But," said Mr. Sells, "you wrote for a catalogue." "Oh, yes — yes, I wrote for a

catalogue, but I sent for it because my little daughter wanted it to cut out the pictures." What Mr. Sells thought of this prospect is not fit to print.

This is funny, but it is serious, too, as it is an indication of lack of care and thought in the handling of advertising matter. There is so much unnoticed waste by the unintelligent handling of inquiries that serious attention should be directed to it. No matter what the medium there will always be more or less chaff mixed in with the clear grit, and if advertising is to be made a more definite and exact quantity its treatment must be followed through all the processes before it can be brought to that much desired place in the economics of business.

Hailing, Haling, and Hauling.

A common usage of newspapers applies the word "haling" as synonymous with summoning. Yet haling and hauling are really synonymous — meaning to pull or drag. Hailing, on the other hand, signifies a salute, a greeting, or a notification of presence. The Standard Dictionary, the Century Dictionary, and Webster's Dictionary, support this diction. Marsh's Thesaurus Dictionary of the English Language does not recognize hale in this sense, but gives the word as expressing health or vigor.

Our contemporary, the *Pacific Printer*, in its May issue, promises to write a new book with the title "Every Editor His Own Proof-reader." The editor is stirred to make this resolution because, in writing the sentence, he expressed himself thus: "Mr. Pettee was hailed to court to show cause why this should not be, etc., " and the proofreader allowed the matter to appear on the first page of the paper reading: "Mr. Pettee was hauled to court."

According to the dictionaries' view, if Mr. Pettee was summoned to court and refused to come he might have to ride in the wagon, and in that sense he would be haled to court, or tugged, dragged or hauled to court. Hail and hale are variants of the same spelling and mean the same thing, newspaper usage to the contrary notwithstanding. The court bailiff or other functionary may hail Mr. Pettee on the street, or elsewhere, if hailing is necessary to secure his attention, and then summon him to court; and if necessary to secure his presence in the court to haul him there or hale him there, by tugging, or dragging or riding him in a wagon or other conveyance. We have haled this explanation in for the good of the order, and if our friends will overhaul the dictionaries they will find reason to support these lines.

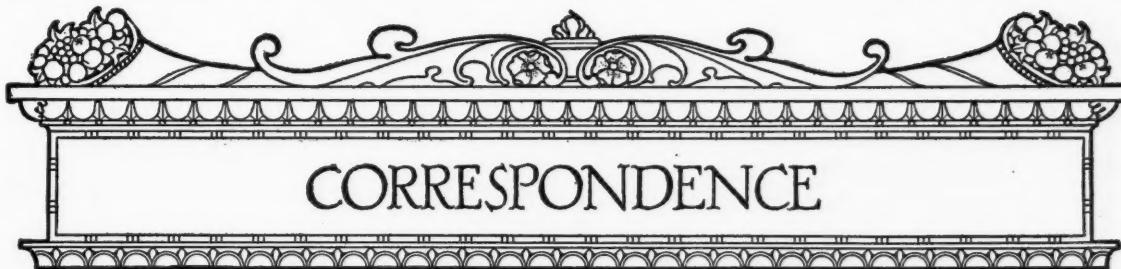
We will hail with satisfaction Brother Upham's new book.



DEER-STALKING WITH THE CROSS-BOW.

This compact arm with its small bolt and great power was popular with many sportsmen.

One of a series of seven remarkable photographs from life, representing the evolution of arms and ammunition, from "A New Chapter in An Old Story," produced by The Search-Light Library of New York, for the Remington-Arms UMC Company.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A STRIKE.

To the Editor: MILWAUKEE, WIS., May 15, 1914.
In the March issue of THE INLAND PRINTER you have an article on "A Strike" and ask for opinions on the subject.

In the article I noticed that the "executive" claims a victory by having union men in his employ, but does not have to concede to their demands. If he calls that victory, I beg to differ from him, as he seems to be compelled to hire union labor; so where is his victory?

To my opinion: In harmony there is efficiency.
I would consider his act as very narrow-minded.

Yours truly, A FOREMAN.

ADVERTISING MEN AND PRINTERS.

To the Editor: BROOKLYN, N. Y., May 5, 1914.
Considerable comment has been made in recent issues of various magazines, devoted to the interests of advertising men, regarding the inability of the average compositor to correctly display an advertisement. To my mind most of this kind of talk by advertising men is far-fetched, and in many cases where the compositor is blamed for using poor judgment as regards the use of display type, the trouble really rests with the proprietor of the printing-plant in not equipping his composing-room with modern type.

For instance, I do considerable advertisement writing myself. Recently I sent a layout and copy to an office in New York, and requested that certain figures in the advertisement be set in sixty-point Cheltenham Bold. Imagine my surprise when I saw the proof with a sixty-point figure that must have emanated from Noah's ark. On investigation, I found it was an old wood letter that had been in the office for about twenty years, but was being retained for further use in "case of a push." The compositor had no other figure of the size required that he could use, so it will readily be seen that he was not at fault.

Judging from my own experience it would pay many of the larger advertisers to secure the services of a practical printer who is a trained advertising man to fill the position of advertising manager. Thousands of dollars are wasted each year by advertising men who are not practical printers by having expensive wood bases made for electros that are to be used in daily newspapers. Perhaps it will be information to some advertising men to hear that these expensive wood bases are never used, and that a metal base must be substituted on account of the stereotyping process. Just imagine the extra cost of mailing the cuts with the unnecessary base attached!

There has been considerable comment, also, regarding results obtained from line cuts and half-tones. In most

cases I notice that the advertising man had mistaken ideas regarding economy. Where the drawing in one case was of such a nature that nothing but a wax-line engraving should have been used, an ordinary, and cheap, line cut was used. Often I see an advertisement with a straight-edge half-tone when a combination line and Ben Day cut would have given much better results.

It will be seen by the foregoing that the compositor or pressman is not always to blame, after all, and if advertising men will only go to the root of their trouble they will find that in most cases the compositor or pressman has done his best under existing conditions. I would suggest that when an advertising man is in doubt as to the kind of cut to use for a certain job, he seek the coöperation of the printer or engraver in solving the problem confronting him.

It strikes me very forcibly that there is a big field open to the wide-awake printer of to-day, if he will study advertising and selling, and use his combined knowledge as an advertising man.

H. L. REDMAN.

GALLEY BOTTOMS.

To the Editor: TWO RIVERS, WIS., May 15, 1914.
Referring to the article signed "A Printer" concerning galley bottoms, which appeared in your May issue under the head of "Correspondence."

We think the writer of the article was slightly confused as to the real reason for the variation in the thickness of galley bottoms. It was not so much a demand on the part of typefounders to reduce the price on galleys as it was competition among the manufacturers of the galleys to produce the most moderate-priced galley. As a matter of fact, the typefounder or dealer in printers' supplies is most vitally interested in the perfection of an article. Materials that are made right stay sold, and the dealer certainly wants to sell the kind of goods that give him no trouble after they are delivered to the customer.

While it is true that a great many of the cheaper galleys on the market vary considerably in thickness, it is not because of the lack of any standard to work to but because of the desire to reduce cost. There has been, however, no absolute standard of any kind for galleys, so far as the writer of this article knows. Even brass galleys have been made in thicknesses varying from .045 inch for the real narrow galleys to as high as .055 inch in thickness for the larger sizes of job galleys.

In placing on the market the Hamilton cold-pressed steel galley, one point which of course had to be considered was the thickness that was necessary on the larger sizes; thus a minimum thickness for all galleys was established, and this very naturally proved to be the average thickness

of brass galleys on the market at the time these experiments were conducted.

The need of a uniform thickness of galley bottoms is a matter of more or less recent development for it is only in the past few years that proof presses of a fixed distance between cylinder and bed came on the market. Any printer using this style of press will find that the Hamilton galleys, no matter what size, are of uniform thickness, .050 inch, and work satisfactorily with the proof press when it is once set.

THE HAMILTON MANUFACTURING COMPANY.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN.

SIR JOHN TENNIEL, the eminent cartoonist, who was on the staff of *Punch* for fifty years, from 1851 to 1901, died on April 30 last. He left an estate valued at £10,509 (\$51,126).

AT the recent second English cost congress it was brought out that about five hundred, or one in each seventeen of the kingdom's printers, had adopted a cost-finding system; this after one year's agitation.

MR. JOHN SMITH WOOD, who served for thirty-one years on the composing staff of the Halifax *Guardian* and afterward twenty-two years on that of the Halifax *Courier*, died on March 17 last, aged sixty-eight.

THE printers at Buxton have obtained an advance of 1½ shillings (36½ cents) per week, while those at Letchworth and Southport have had 1 shilling added to their weekly wage. The printers in Edinburgh and Glasgow have also recently secured advances, the minimum per week being 35 shillings (\$8.50) in the former city and 38 shillings (\$9.23) in the latter.

THE Duke of Devonshire, pressed by the "great weight of the British inheritance taxes," has sold part of the celebrated library in Chatsworth Hall, the beautiful castle in Derbyshire which is the Mecca each year of thousands of sightseers. In this sale, made to an American, were twenty-five works printed by Caxton, comprising this early printer's most noted productions; the Kemble collection of old English plays was also included.

A BILL has been introduced in the House of Commons, which provides that any person conducting any newspaper or periodical prize competition, as described in the act, or publishing any advertisement offering a prize in such competition, shall be liable to imprisonment with or without hard labor, or to a fine not exceeding £100, or to both. "Prize competition" is defined as a competition in which prizes are offered to successful competitors, and in which an entrance fee is payable or competitors must have acquired a copy of the paper, or in which a coupon is provided for use in connection with the competition.

GERMANY.

THE Riedling *Zeitung*, the oldest newspaper in Württemberg, on March 15 attained its two hundredth year. For seven generations it has been published by the Ulrich family.

THERE are eighty-four buildings and pavilions in the graphic-arts exposition at Leipsic, which opened its gates on May 6. Thirteen foreign countries participate in the exposition, a number having their own pavilions. Printing-trade and kindred societies to the number of 210 have

so far made arrangements to hold conventions at the exposition, suitable halls being provided. The exposition will run till October.

THE Bavarian Industrial Association has presented honorary diplomas and silver medals to seven employees of the Albert & Co. press manufactory at Frankenthal, in recognition of their twenty-five years of faithful service with the company.

DR. EDUARD BROCKHAUS, head of the big publishing house of F. A. Brockhaus, Leipsic, who recently died, willed 5,000 marks (\$1,190) to the mutual benefit fund of the German Printers' Association, of which he was for many terms the president.

STATISTICS available, during the past five years, from an average of ninety German printing and publishing corporations, having a total average capital of 63,871,800 marks (\$15,201,488), indicate average yearly dividend earnings of six and one-half cent.

ONE of the German press manufactories has put out a "baby" offset press. This prints a form 24 by 32 centimeters (9½ by 12½ inches), which makes it available for letter and bill heads, small covers, etc. With hand feeding a speed of 2,000 per hour is claimed for it.

THE five large department stores of Berlin, which had made a mutual agreement to decrease their expenditures for advertising, have renounced it, as experience — especially during the last Christmas holiday season — showed a loss of trade because of insufficient advertising.

THE city library of Frankfurt-am-Main has recently come into possession of the great Chinese encyclopedia, *Kin-ting ku-kin tu-shu tsih-cheng*, composed of 1,652 volumes. This work appeared first in 1725; a new edition came out in 1884, which is the one the library received by way of present.

THE new Royal Library at Berlin, twelve years under way, is now completed. It is claimed to be the finest public library building in the world. It now houses two million books. In the periodical room readers have access to eleven thousand publications. One of the lecture-rooms is provided with a screen and cinematographic facilities.

A CITY official of Düsseldorf, displeased, as many thousand others are, with the equal space given to every character on the typewriter, has invented an escapement for the machine which gives each character its proper space. It is to be hoped that the manufacturers will see their way clear to adopt such an improved escapement, so that wide letters like m, w, M, W, will no longer be cramped into the space needed by b, d, h, n, etc., nor f, i, j, t, and the points continue to stand forth solitarily with an over-supply of white space at the sides.

THE bookselling house of M. A. Wienecke, of Berlin, has started a library of directories and address-books, of which it has thirteen hundred on its shelves, including not only the directories of all large German cities, but those of all important cities throughout the world. These are loaned out at 1 mark (24 cents) per book per day. If used in the library the charge is ½ mark per book, or 1 mark for four hours' use of a number of books. A deposit of 5 to 30 marks is required for directories that are loaned out. This library will without doubt prove a great convenience to business men.

THE Berlin Printing-Trade School, which was established in 1875, has been discontinued, at least in the manner it has been conducted for thirty-nine years. It seems the city's school authorities insisted that, instead of four hours' instruction per week, six should be given, to do

which would entail an extra expenditure of 12,000 marks (\$2,856). The Berlin Association of Master Printers, under whose auspices the school was conducted, did not feel able to make this increased expenditure, and petitioned the city magistrate to supply the needed funds, which he declined to do. The school was thereupon closed on March 13. The city, however, will conduct such a school hereafter. Objection to this arises from the fact that it is to be, instead of in the central part of the city, in the extreme southern part, to reach which will take an hour's time, by use of the street cars, of the pupils living in the northern section of town.

FRANCE.

THE great French illustrated weekly, *L'Illustration*, which has one hundred and twenty thousand subscribers

ished. The state and city are to pay the expenses of keeping the library going.

THE Chamber of Deputies has passed a law prohibiting the use of signs, medals, crosses, etc., upon letter-heads, bill-heads, envelopes, catalogues and other printed matter, indicating the obtaining of prizes or diplomas at expositions or special competitions. Penalty for violation of the law calls for the payment of a fine of from 50 to 6,000 francs and of three months to two years of imprisonment.

GREECE.

THE committee appointed to provide means to aid the families of soldiers killed in the late Balkan wars has been authorized by the government to issue and sell a special postage-stamp, which is obligatorily to be placed beside the usual stamp on all mail matter, on certain days



NIGHT-BLOOMING CEREUS.

Photo by Gonsalves.

Courtesy J. P. Gomes, Jr., Honolulu, H. I.

and prints an edition of one hundred and forty thousand copies, divides part of its profits among its employees. In 1913 these received a bonus amounting to twelve per cent of their salaries.

THE *Petit Parisien* announces that at the next international postal congress, to be held in Madrid in September, a proposal will be agitated to lower the international letter rate to 20 centimes (4 cents). Also that there is being discussed a project to lower the rate between France and the United States and Canada to 10 centimes (2 cents), thus following the example of Great Britain and Germany.

A PROJECT is up before the Chamber of Deputies, to establish a library of journals in Paris. This "hemerothek," as it is termed (perhaps "ephemerothek" would be more accurate), is to have on file four copies of each daily published in France, and of all other periodicals and special pamphlets two copies, which the publishers shall be obliged to furnish to the library. The proposed site for the extensive structure to house it is now occupied by part of the city's circle of fortifications, which are to be demolished.

of the year—the first series of these days being twelve days in last April. The stamp is issued in two denominations—that of the value of 1 cent being for letters, and that of $\frac{1}{2}$ cent for post-cards and printed matter. The design includes a view of an expiring soldier having a vision of the state opening its arms to succor his wife and children.

ITALY.

THE printers' union of Italy has now established a branch in Tripoli, made up of European and Arabian members.

THE sick-benefit fund of the Turin Unione Pio-Tipografica Italiana is now in its one hundred and seventy-sixth year. The union itself is slightly older, being founded June 13, 1738. From it sprang the present union of Italian printers.

PILADE GAY, president of the Turin Chamber of Labor and of the Consumers' Association, who was elected a member of Parliament (the first printer to become such), on the labor party ticket, from the fourth voting district of Turin, did not live to enjoy his new honor very long.

THE INLAND PRINTER

He died on January 27, three months after his election. It is said that Turin never before saw such a grand demonstration of sympathy as was displayed at his funeral. Over one hundred thousand citizens followed the hearse to the cemetery.

THE past year has witnessed many efforts to secure better wages for Italian printers. Strikes occurred in Pisa, Vicenza, Cuneo, Macerato and Viterbo; more friendly discussion obtained in Naples, Verona, Spezia, Allesandria, Biella, Monza and other places; in all these good results were achieved.

SWITZERLAND.

THE Zwingen Cellulose and Paper Factory, near Berne, will shortly install a monster paper-machine. This is to be 50 meters (54½ yards) long and will weigh 110 tons. The length of the sieve is 15½ meters (50¾ feet), and there are seven drying cylinders, with provision for additional ones when required. A daily production of ten thousand to fourteen thousand pounds of paper is expected from the machine.

RUSSIA.

MOST of the railways have installed free libraries along their lines for the use of their employees. Last year there were opened sixty-nine libraries on the Trans-Siberian line; in addition, two cars were arranged as rolling libraries. At Tomsk books are lent to employees who cover long distances in their work.

INDIA.

THE Bombay *Gazette*, after an existence of over one hundred and twenty years, has ceased publication. It was one of the oldest English papers in Asia and was regarded as a Bombay institution. The reasons for its demise are not reported by our source of information.

DENMARK.

THE International Press Association will hold a convention in Copenhagen, June 12-14. Part of the program is a visit to the exposition in Malmö.

MONTANA JOURNALISM AND PRINTING.

Members of the "art preservative of all arts" in Montana take great interest in the brilliant articles signed "Old Bill," in THE INLAND PRINTER, says James A. Power, in *The Typographical Journal* for May. Butte is the home of A. J. Clark, the author. As far as the printing art is concerned, no place has anything on Butte, and the up-to-date "artist," when he blows that way, is surprised at the versatility of the profession. The users of printed things here are many of them extremely wealthy men who have dragged the world for what they want, and are hard to please. Their necessities have created and continued a very high standard of excellence in printing. While many eastern houses were solemnly considering the advisability of cost systems and perfecting machinery, they were in full blast in Butte, and Butte was a pioneer in the eight-hour day. Butte has a number of perfecting job-presses, and one that rules paper and prints in two colors at once. The average of presswork is high, and some marvelously pretty stuff is turned out.

"Old Bill" has written a lot of clever stuff for THE INLAND PRINTER. "Bill" is a product of the old Chicago, and a contemporary of the members of the Old Time Printers' Association, some of whom he worked with as a boy. This was in the old days when all the print-shops congregated at Adams and Clark streets. He began as a devil in the shop of George W. Spencer, at 130 Clark street, and

played the gamut of all the old Chicago shops. His first introduction to "art printing" was in the shop of Free Foster, who was the father of a new era in display and color, and who did much to advance the art preservative. "Bill" came through the various vicissitudes of the average seeker after light in the profession, and his reminiscences of old times in Chicago are extremely interesting.

UNVEILING OF SHEPARD MEMORIAL WINDOW POSTPONED.

The committee of the Old-Time Printers' Association, of Chicago, having in charge the dedication exercises at the unveiling of the memorial window for Henry O. Shepard



Louis F. Post.

Assistant Secretary of Labor, Washington, D. C.
To speak at unveiling of Shepard memorial window.

in the public school of that name, has postponed the date from May 23 — the anniversary of Mr. Shepard's birth — to Labor Day, September 7.

For sentimental reasons the committee desires Assistant Secretary of Labor Louis F. Post, an old-time printer, to make the principal address, but Mr. Post found it impossible to leave Washington on the date originally named.

This unique honor to the founder of The Henry O. Shepard and Inland Printer Companies is being financed by nearly a score of printing-trade organizations. Thomas A. O'Shaughnessy's design presents a heroic portrait of Mr. Shepard, and smaller likenesses of Gutenberg, Franklin, and Mergenthaler, with figures symbolic of the progress of the printing art.

Following Mr. Post on the platform will be our old-time contributor to THE INLAND PRINTER and friend of Mr. Shepard, John McGovern, the author, President Sullivan, of the Old-Time Printers' Association, and short talks will be made by representatives of the Trade Press and Employing Printers' Associations, the Ben Franklin Club and the Typographical Union.

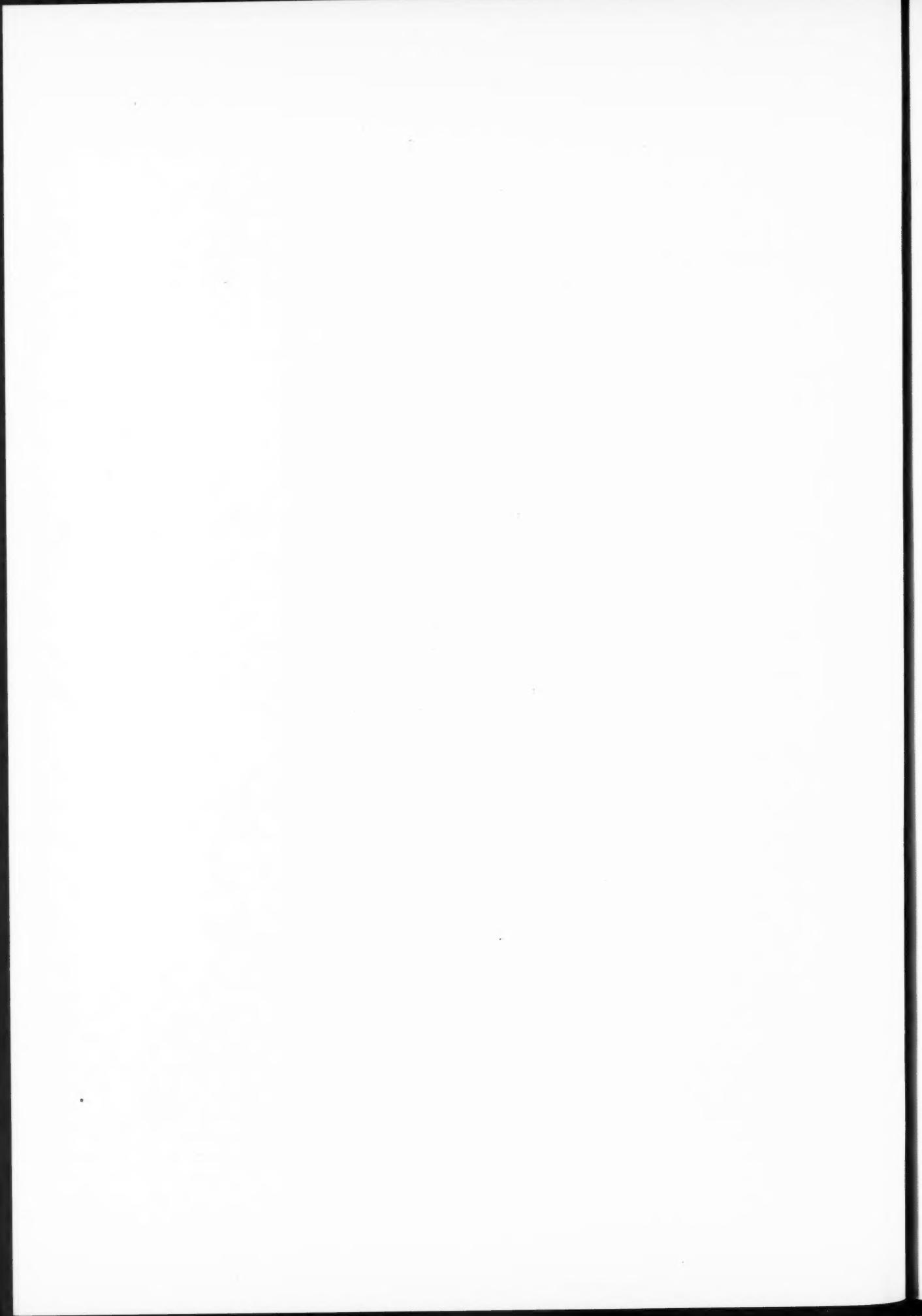


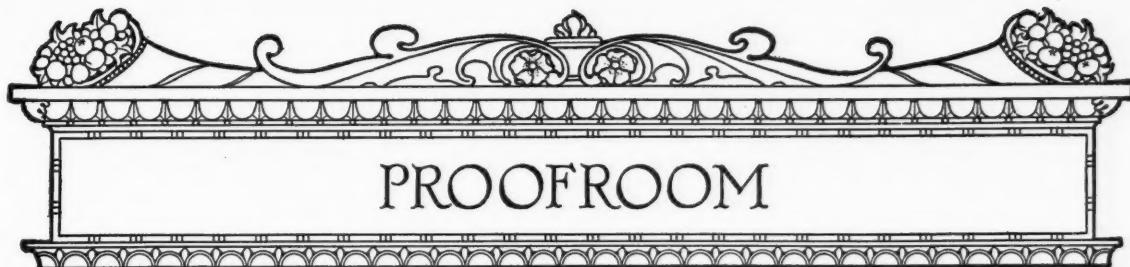
THE PROMISE.

By Watkins Williams, Palette and Chisel Club, Chicago.
A reproduction of one of eight paintings presented to The Henry O. Shepard
School, Fillmore and Mozart streets, Chicago, by The

Henry O. Shepard Company.

Engraved by Wells & Company, Chicago.
Printed by The Henry O. Shepard Company, Chicago.
Process inks by Chas. Eneu Johnson & Co.





BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Pittsburg or Pittsburgh?

L. E. T., Elgin, Illinois, writes: "The Postal Guide spells Pittsburg, Pa., without the h, and so does an encyclopedia. The dictionary says burg. But one authority says 'chartered Pittsburgh.' What is the proper spelling? How do people there spell it? Is it allowable ever to say, 'His ambition is to some time own a machine' instead of 'some time to own'?"

Answer.—All authorities now spell Pittsburg, hence there can be no doubt of its propriety. Until a little more than twenty years ago everybody spelled it Pittsburgh, and the form without h was generally considered an error. But the short form eventually came into favor, and was chosen by the United States Geographic Board and established as the spelling approved by the Government. The original spelling is still used by some old-fashioned people, but is comparatively little used. Both forms are in use in the place itself, and some of the local people, I believe, insist that Pittsburgh is the only correct form. If the name had been left to my decision Pittsburg would never have been used, unless it had happened to be so written always. I can find no distinction of value or utility between burg and burgh, especially none that makes it worth while to change a spelling that has been used so long as to be known practically to everybody. A proofreader should make it Pittsburg except when specially ordered to use Pittsburgh, for the shorter form is the one for which he can cite authority, and the other is not supported by any authority.

The split infinitive is utterly condemned by many good writers, and defended for occasional use by others. With the exception of some very uncouth instances, generally accidental in writing, the proofreader should follow copy. The writer is the proper person to choose his language. "Some time" is not needed anywhere in the expression in question.

Common-Sense Pointing.

G. E. F., Raleigh, North Carolina, asks for needed advice, as follows: "Kindly tell what you think of the punctuation of the two inclosed pieces of printing. There has been no argument about these, but I desire your opinion of my knowledge of punctuation, which has been acquired by reading your articles, through my work at printing, and from the workmen with whom I have come into contact."

Answer.—The two inclosures were a circular and a card with fourteen lines of execrable "poetry," not worth printing. The circular is a piece of straight reading with no complication, and properly punctuated; but the rhyme is dotted with points used in such utter disregard of common sense or any kind of system that no one could imagine it was the work of the same person who punctuated

the circular. But one phase of it may have resulted from a wrong idea supposed to be systematic, but which is not, and which I am sure was never learned from anything of my writing. Every line except one has some point after it, which gives the impression of a notion that poetry must be different in this respect from prose. But for this appearance this is a letter which I should be tempted to answer with mere advice that its writer should study and learn something. I fear the notion mentioned is not uncommon, and I know it is without foundation. Poetry should be punctuated, just as prose should be, according to the dictates of common sense, with points placed at the various positions of disjunction in construction, not according to any intricate artificial system. Poetry or prose needs more punctuation when the construction is more involved; but not in either case anything more than a recognition of the natural end of one part and the beginning of the next. The great objection to the best-known books on punctuation is that they preserve old technical rules for the use of points where points are not needed, or often not even justified by common sense.

A Call for Reform.

Wide Awake, Dayton, Ohio, writes: "I am somewhat troubled by the lack of supervision on the part of editors, which leaves me responsible as the printing-office final reader for a variety of queer errors. I see all the pages of everything, but have nothing to do with earlier stages of copy-preparation, galley-proofs, or revision. There are several editors—the work is magazine work—some of whom cut matter judiciously. Some add to fill space, others place illustrations, design headings, etc. Trouble occurs in reducing matter, as three illustrative paragraphs out of four will be canceled, and the next begin, 'I give these few illustrations,' etc.; but the chief point is carelessness, as in the sentences: 'Here I have showed how a play is put on the stage,' 'When he had bade her good-by.' In vain I speak to the first readers, and ask them if they would use known for known or had gave for had given—I can not make the examples stick. On the same page as above sentences one finds: 'This is the main principal of a moving-picture scenario,' 'The King now enters upon the duties impending his coronation,' 'These are all antecedent events,' 'But this supervising process can not be done hastily,' etc. The root of the matter is, certain people prepare copy, and operators and first readers stick to copy as it is; the last reader is 'the goat.' At what point can I begin to work for reform?"

Answer.—This presents a question that probably can never be answered satisfactorily. A proofreader can hardly undertake to reform the editors, who are evidently most in need of it. It seems a bit harsh in the saying, but I believe the best beginning will be made by reforming

one's self, by simply making the necessary corrections in one's own work, and dropping all concern as to the work of others. A final reader must be employed for that purpose, and will thus do his whole duty. In a place where so much is done in preparing copy, the operators and proofreaders should be able to follow copy literally; but this means that copy should be properly prepared. If the

makes it no less desirable for proofreaders to make the corrections, however, and every proofreader should make them. If our correspondent has the influence, he might institute reform by securing better first readers. If, as may be, the pay given is not enough for really good work, the best thing to do is to grin and bear it — that is, being "the goat" — make the needed corrections without think-



"NEW JUSTICE."

Mural decoration, by Edward Simmons, in the new Criminal Court building, New York.

Copyright by Edward Simmons. Reproduced from a Copley print,
copyright by Curtis & Cameron, Boston, Massachusetts.

proofreader can find a way to influence the selection of competent editors, that would be the proper point for beginning reform. I mean copy-editors, preparers of copy, not the editors who are too busy to bother with all the small details. I can't see that it is any worse for a proofreader than for an editor to leave uncorrected such errors as are noted, and think the editors are the ones justly blamable for the errors if they appear in copy. This

ing anything about the fact that they are needed because some one else neglected them. Probably this self-reform is the most practical step toward comfort and satisfaction in most cases.

THE modern majesty consists in work. What a man can do is his greatest ornament, and he always consults his dignity by doing it.—*Carlyle*.

Written for THE INLAND PRINTER.

THE PROOFREADER'S ENVIRONMENT.

BY F. HORACE TEALL.



NY desk-work demands quiet surroundings, and sudden noises affect the worker disastrously. This fact is not of recent discovery, but has been widely recognized always, though never so commonly as it should be. The proofreader's work is as trying in this respect as any, yet many printers persist in having it done in dark corners, amid noise and confusion, and with no provision for personal comfort. Where such work is thus done it is always poorly done, even by really good workers. I shall never forget one occasion in my own work years ago. A reviewer had written a mention of Carlyle's eloquence, the compositor had set elegance, and in reading I did not correct it. Such an error might occur otherwise, but probably it was passed through failure of hearing caused by some noise.

My attention was drawn to this subject by a letter containing much that is worth notice and study. It says:

"During twenty years of proofreading in some of the 'best' offices in the country, I have been but twice in surroundings that would prove anything but disheartening to any one, even a day laborer. Just why plain deal tables and old desks and rickety chairs, condemned and banished by the front-office clerks, are bestowed upon or thrust into the proofroom has always been a mystery. When a large and famous printing concern of Cambridge, Mass., moved into a new and commodious building, for many months their proofreaders (a large staff) sat among packing-cases in a sort of storage-loft, but pressmen, compositors, art department, and business office all had shipshape quarters, complete and up-to-date.

"A large firm in Rochester, N. Y., has an eight-by-eight proofroom on a dark alley, but their ten linotypes have window lights and plenty of space. Many an office simply has a broken-backed desk and chair in the gloomiest spot on the floor of the composing-room, where the stonemen rival blacksmiths in the clangor of 'forms locked up for foundry,' and a perfect Babel of noises is continuous.

"To one manager whose specialty was economy of time, and whose men submitted a schedule weekly of the amount they were turning out (in editorial production and proofreading of a large and important work), I was obliged to make a direct statement to the effect that a reader's work was not increased by being in the second or third rank of desks from the windows. He looked incredulous and said, 'Why, I didn't think you could work so well in a high light on so much white paper.' The type, I should explain, was 5½-point, relieved occasionally by 6-point. My reply was that paper was never too white nor light too bright for me, and that I owned an eyeshade, but had no chance to use it. Yet this same manager, on moving to new quarters (I happened to be on a short leave of absence), picked a choice piece of blank wall between two windows for me, on the ground that I would thus be in the first rank of desks. I had myself shifted so as to get light from three good windows.

"In Philadelphia a magnificent edifice devoted to printing and publishing occupies nearly all of a city square, rises to the height of nine stories, and is the last word in completeness and luxury. Equipment is there on a lavish scale for the mechanical departments. And perhaps I ought to add — save the mark! — the proofreading is

more mechanical than any other department! The readers are 'cabin'd, cribbed, confined' in a little nook among the frames of the typos and not far from the stonework. On one occasion for five days large boxes were packed with discarded type and nailed up with much zeal close to the proofreaders' desks, while the readers strained their ears listening to the mumbling of boy copyholders and trying to distinguish effect from affect, principal from principle, and all the other kinks the types take unto themselves. On all occasions the influx of visitors or of high officials, the rushing back and forth of messengers, and the whole routine of a composing-room, bring great distraction to one who is trying to concentrate earnestly upon the thousand problems that beset a corrector of the press."

This matter is really too important for treatment in one of the departmental paragraphs. Every employing printer desires good proofreading, yet here is plain evidence that many employers neglect a very important means of securing it. I can not help thinking that the writer of the letter makes his statement of the proportion of bad surroundings a little too strong, but that is immaterial. He shows plainly that conditions exist prevailingly under which very few proofreaders can be sure of doing good work. Some men can work well anywhere and some will do poor work anywhere; but of course it is the average man who should be considered. But the great trouble in these cases is that workers are not considered at all, except as machines, in the places where they are so poorly located. We may find much encouragement, however, in the fact that better provision is made for readers in many establishments, and that improvement in this respect is rapidly advancing. Nothing else seems so likely to impress the need of this as the mention of a few places and the differences made in them.

In one New York evening-paper composing-room, in hand-set time, the proofreaders were tucked in at different single spaces between typesetters. When they first got machines a corner of the room was separated for a proofroom, where the readers, though somewhat crowded, were at least free from disturbance most of the time. Now this paper, in a new office, has its readers in a fine large, light room, far removed from any noise, with every possible convenience. It is one of the places where such change would never occur without strong economic reason.

Most of the morning-paper offices in New York used to have their readers placed in a corner of the composing-room, exposed to disturbance and without protection against noise. Now they all provide separated proofrooms and convenient arrangements, so that there is usually quiet and sufficient comfort. A good example of the effect of the former conditions is shown in the story of "Qued," pages 79-85, where an editor has a row with the proofreader because "fleas" was printed where he had written "pleas."

I have seen many thoroughly separated and well-lighted proofrooms in book offices recently, a great and economical improvement. I do not think that I could argue the matter so as to convince any one who does not already believe in such economy, but will simply assert that it is well worth while to provide good surroundings for proofreaders.

PROFESSOR SPROCKETT — What do you mean, Mr. Brown, by speaking of Willie Shakespeare, Jimmie Riley, Jack Whittier and Bert Burns?

Brown — Well, you told me to get familiar with those authors.

Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

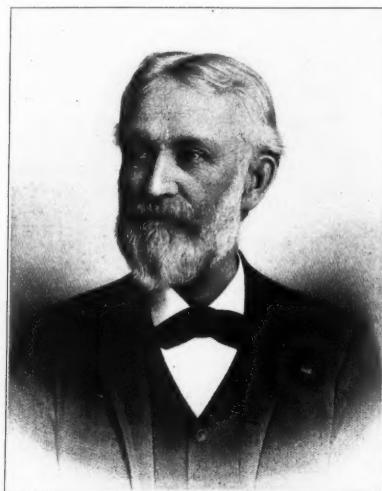
XVII.—HISTORIES OF PRINTING IN AMERICA—(Continued).

IOWA, NEW MEXICO, CALIFORNIA, HAWAII, OREGON.

BY HENRY LEWIS BULLEN.



In 1833 the first settlements were established at Burlington and Dubuque, now in Iowa, but then part of the Territory of Michigan; and in May, 1836, a newspaper, the *Dubuque Visitor*, was issued in Dubuque. John King was proprietor and editor, William Carey Jones was foreman, and Andrew Keeseker was the first journeyman printer. These three men came from Chillicothe, Ohio. The agreement between them is in existence, from which we learn that Jones received a salary of \$350 per year, with "suitable board and lodging." The Washington hand



Charles Aldrich

Early Printer of Iowa; Founder and Curator of State Historical Department of Iowa, Des Moines.

press used to print the *Visitor* is said to have been afterward used in succession to print the first newspapers in western Wisconsin, Minnesota and Dakota. In 1862 it was burned by Sioux Indians. No one so far as I have learned has written the annals of printing in Iowa. Several printers of that State have gained national reputations in public life and as journalists. Much matter for a typographical historian may be found in the "Annals of Iowa," a historical quarterly, issued by the Historical Department of Iowa in Des Moines. This department was suggested, established and continued by a printer, Charles Aldrich, who completed his earthly life March 8, 1908. Aldrich, born in Chautauqua County, New York, was apprenticed to printing in Buffalo in 1846, at the age of sixteen. In 1857 he arrived in Webster City, Iowa, with a desire to establish a newspaper. There were less than two hundred inhabitants, but Webster City was the county seat, with a fair amount of legal advertising assured, and the good citizens advanced \$500 in cash and guaranteed five hundred subscriptions. This was a typical condition: the desire of those fine early settlers of the West first to erect a schoolhouse, next to support a newspaper. The railroad was one hundred and fifty miles away. Aldrich bought a

new outfit for \$700 in New York. While awaiting its arrival he set type in Dubuque. *The Freeman* was the name selected, and it still continues as an evening paper with a weekly edition. In its second issue it criticized a statesman, whose friends controlled the county, and it struggled along until 1860 without being permitted to print the big piece of phat called the tax list. It was a struggle. Times were hard. There were great crops, but no buyers. Potatoes at 10 cents a bushel; wheat at same price; corn at 8 cents. Subscriptions were paid in unsalable produce. Farmers who afterward became rich came into town barefoot, for lack of means to buy shoes. Throughout the West at that time these were the conditions under which many newspapers now successful were established, as well as many more which, failing in one place, moved along until they took root somewhere. In 1858 Aldrich did a good thing for his fellow printers by securing the passage of a law for the publication of all the session laws in two newspapers in each county; and in 1860 he drafted and had passed laws for the publication of the proceedings of county boards of supervisors, lists of county expenditures and sheriffs' sales of real property. These laws kept many newspapers from failure, and I think the expenditures were wise and for good value received. In 1862 Aldrich went to the war, and came back at the close of it a major. His biography discloses a fine public-spirited career in journalism, in the legislature and in scientific research. During all his varied activities he was a collector of historical material, which he presented to the State in 1884. In 1892 he persuaded the legislature to establish the Historical Department, now housed in a building which cost \$300,000. Aldrich was appointed curator of the library and museum, and for more than twenty years he devoted his energies to its development. The Historical Department of the State of Iowa remains to-day the splendid monument of Charles Aldrich, printer. It is the most splendid monument in the State. There is ample material for a history of printers and printing in Iowa.

Iowa and Kansas were the last of the States into which printers ventured in wagons and boats. The railroads in the fifties began to precede the advance of population, and the railroads caused much that had been heroic and picturesque in pioneer printing to come to an end. Easy access to the big newspapers of the large cities discounted the importance of most of the pioneer printers of the late fifties and sixties. When Aldrich printed his paper in Webster City his office was a town center, the reading-room of visiting farmers, the exchange of news and of opinions. All this was changed when Chicago and St. Louis papers were arriving daily by rail. I have found nothing interesting in print about early printing in Minnesota, Nebraska, the Dakotas, Colorado and the Rocky Mountain States. Perhaps some better informed reader will bring some such matters to our attention.

The Mormons from the beginning realized the importance of printing in maintaining and spreading their belief. When they were expelled from Nauvoo in Illinois in 1847, their printing-plant was destroyed. The journey to Utah was successfully accomplished, a city started, and within two years the *Deseret News* appeared, the official organ, still continuing, an influential daily newspaper. In the museum in Salt Lake City the first printing-press used in Utah is preserved. It is an all-iron hand press, admirably adapted to withstand perilous journeys and rough usage. The Mormons once had the desire as a "peculiar people" to separate themselves still further from the Gentiles by devising and using a Mormon alphabet. The Typographic Library and Museum has three books printed in Mormon

characters: the "Book of Mormon," 1866, and the "First Reader" and "Second Reader," both issued in 1868. I have not been able to find any history of these types, and hope that some reader may be able to tell us who devised them and to what extent they were used. Americans have had a penchant for devising "improved" alphabets. The Typographical Library and Museum has ten or more specimens which actually got to the typecasting stage.

New Mexico had a printing-plant as early as 1835. It was brought from Mexico to Taos by Father Antonio José Martinez and he printed there the first newspaper in that region, *El Crespuculo* (The Dawn), besides many pamphlets and books of an educational character, as we learn in his biography by Pedro Sanchez, "Memorias sobre la Vida del Presbítero Don Antonio José Martinez," Santa Fé, 1903.

We now approach the Pacific Slope and the end of our journey in quest of materials for histories of printing in the several States. In no part of the world have printers received greater encouragement to adventure with newspapers than in California and Oregon, and fortunately the history of early printing in both these States has been recorded faithfully by printers who measured the services of the typographers according to the great benefits they conferred on the communities which fostered them. California, as we all know, came into the possession of the United States in 1846, by seizure during the first war with Mexico. The first printing-plant was set up in Monterey, in 1833, by Agustín Vincente Zamorano, secretary to the Mexican governor and captain of the presidio. He arranged for its purchase in Boston with the captain of a trading ship owned by Thomas Shaw, merchant, in 1830, and the interval until 1833 represents the time then required for the voyages to and from Boston, without haste. The plant was secondhand, and consisted of a hand press, a few fonts of shaded letters, a few cases of bourgeois, and cost \$460. Zamorano, who was not a printer, had a partner, who was presumably a printer. Here is a literal translation of the first Californian printer's advertisement:

"NOTICE TO THE PUBLIC.

"At the Printing Office of the citizen Agustín V. Zamorano & Co., established in this Capital is offered to serve the public with the greatest exactness and care; receiving all kinds of writing under the rules established by the laws for the liberty of the press, subjecting the loose impressions to the following rates, and agreeing at more equitable prices with gentlemen who may wish to establish any periodical.

"RATES FOR THE IMPRESSIONS.

"Congratulation billets, per hundred, three dollars.
"Invitation notes, and others similar, do. do., five dollars.
"The eighth of a sheet of paper, do. do., seven dollars.
"The fourth, do. do., eight dollars.
"Half a sheet, do. do., ten dollars.
"One sheet, do. do., twenty dollars.
"The impression of more than 100 copies of said classes, 1 peso, 4 reales, 6 granos el ciento.

"The impressions made on account of the Government of the Territory shall be taken with consideration for the equity of the prices.

"The paper shall be paid for separately, according to its just value, or shall be furnished at the pleasure of gentlemen who wish their writings printed.

"The character of the letter that shall be used is the same as that on which this impression is served.

"Monterey, 1834.

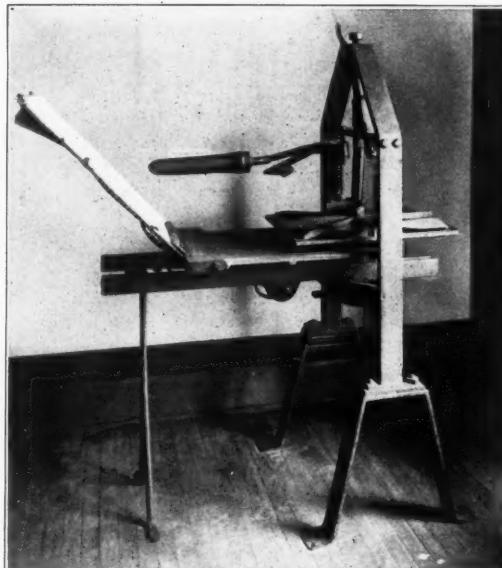
"Imprenta de Zamorano y Ca."

Zamorano & Co. conducted the printing-plant until 1836, after which the imprint is that of "Citizen Santiago Aquilar," who attested his fealty to the democracy by printing the word "aristocrata" upside down in two governmental proclamations. In 1837 the printing-plant was removed to Sonoma, after which date the printing bears no imprint, though the plant was not idle. An accession to

the printing-plant seems to have been brought to Monterey from Mexico in 1834, for in that year José de la Rosa, a printer and bookbinder arrived in Monterey with authority to print governmental and ecclesiastical work, and Zamorano's printing is in other characters in addition to those brought from Boston. History is hazy here, but presumably Rosa became the partner of Zamorano, and it is not until 1844 that Rosa's name appears in the imprint. Rosa in later years was a well-known and respected citizen of San Buenaventura, living to the age of 102 years. His centennial birthday was celebrated publicly in 1890. He wrote a book of recollections, which could scarcely fail to be interesting and instructive, but the manuscript was lost by a friend to whom he entrusted it for printing. The Mexican printing-plant seems to have remained idle after 1844 until 1846, when it fell into American hands.

In July, 1846, an American squadron took possession of Monterey. Walter Colton, chaplain of the frigate Congress, was appointed *alcalde* of Monterey and vicinity. He has printed his diary from which we resume the history of the first Californian printing-plant:

"August 15, 1846. To-day the first newspaper ever published in California made its appearance. The honor, if such it be, of writing its Prospectus, fell to me. It is to be issued on every Saturday, and is published by Semple and Colton. Little did I think when relinquishing the editorship of the *North American* in Philadelphia, that my next feat in this line would be here in California. My partner is an emigrant from



First Press Used in Utah

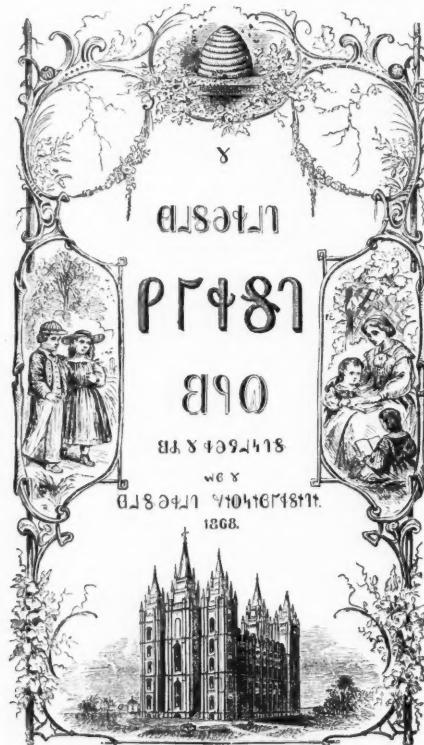
The first issue of the *Deseret News* was printed on this press, on June 15, 1850. The press is now in the Deseret Museum, Salt Lake City.

Kentucky, who stands six feet eight in his stockings. He is in a buckskin dress, a foxskin cap; is true with his rifle, ready with his pen, and quick at the type-case. He created the materials of our office out of the chaos of a small concern, which had been used by a Roman Catholic monk in printing a few sectarian tracts. The press was old enough to be preserved as a curiosity; the mice had burrowed in the balls; there were no rules, no leads, and the types were rusty and all in pi. It was only by scouring that the letters could be made to show their faces. A sheet or two of tin were procured, and these, with a jackknife, were cut into rules and leads. Luckily, we found, with the press, the greater part of a keg of ink; and now came the main scratch for paper. None could be found, except what is used to envelop the tobacco of the cigar smoked here by the natives. A coaster had a small supply of this on board, which we procured. It is in sheets a little larger than the common-sized foolscap. And this is the size of our first paper, which we

THE INLAND PRINTER

have christened *The Californian*. Though small in dimensions, our first number is as full of news as a black-walnut is of meat. We have received by couriers, during the week, intelligence from all the important military posts through the territory. Very little of this has transpired; it reaches the public for the first time through our sheet. We have, also, the declaration of war between the United States and Mexico, with an abstract of the debate in the Senate. A crowd was waiting when the first sheet was thrown from the press. It produced quite a little sensation. Never was a bank run upon harder; not, however, by people with paper to get specie, but exactly the reverse. One-half the paper is in English, the other in Spanish. The subscription for a year is five dollars; the price of a single sheet is twelve and a half cents; and is considered cheap at that."

The first American to actually print in California was Joseph Dockrill, printer-seaman on the U. S. S. Congress,



Title-Page of First Reader in Mormon Alphabet

Translation: The Deseret First Book, by the Regents of the Deseret University, 1868.

who was drafted ashore at Colton's request. Robert Semple, who had a brother who was congressman from Illinois, reached California by the overland route. He was very tall, and is said to have arrived from the East at Sutter's Mills on a small mule, with the spurs strapped to the calves of his legs. Taking account of difficulties, Semple and Dockrill did good typographic work. In an early issue the following paragraph discloses the absence of a trained typographer in more ways than one:

"Our Alphabet.—Our type is a spanish font, picked up here in a cloister, and has no W's in it, as there is none in the spanish alphabet. I have sent to the Sandwich Islands for the letter, in the meantime we must use two V's. Our paper at present is that used for wrapping cigars; in due time we will have something better, our object is to establish a press in California, and this we shall in all probability be able to accomplish. The absence of my partner for the last three months, and my buties as Alcaldd here have deprived our little papers of some of those attentions which I hope it will hereafter receive.—WALTER COLTON."

Semple was absent laying out the town of Benicia, of which he was an original proprietor. He was active in

many ways in public matters and represented Benicia in the convention of September and October, 1849, which formulated and adopted the Constitution, ratified by Congress in 1850, which added California to the Union. Sometimes the letters v ran out, and we find the u pressed into service, as "The Neu Ministry," "Key UUest," but ordinarily there were enough, and so "VVandering VVillie's" communication is respectfully declined without resort to the double U.

In April, 1847, Robert Semple became sole proprietor of *The Californian*. In May he shipped the plant to San Francisco, the second newspaper there. Semple sold his plant and paper, and on November 18, 1848, it was merged with the *California Star*, under the name of *Star and California*, and in January, 1849, the ownership changing, the paper appeared as *The Alta California*, name henceforth to be justly famous, for it became a great newspaper. From its establishment proceeded many men who started newspapers throughout the State, so that it became known as "the mother of newspapers."

San Francisco's first newspaper, the *California Star*, was planned in New York in December, 1845. Some of the matter which appeared in its earlier issues was actually set up in New York. The venture belonged to a party of Mormons who sailed from New York in the Brooklyn in February, 1846, arriving in July. Samuel Brannan was the printer in charge, and E. P. Jones was the editor. Published weekly, its size was 13 by 18 inches, three columns to the page; the yearly subscription was \$6, and a square of ten nonpareil lines of advertising cost \$3. This was before the discovery of gold. The principal income was derived from job-printing. Its expressions were vigorous. Down in Monterey Colton and Semple's *Californian* had printed a courteous complimentary notice of the *Star*, and in the next issue the editor of the *Star*, who had arrived only a few weeks before and knew nobody, responds: "We have received two late numbers of the *Californian*, a dim, dirty little paper, printed at Monterey, on the worn-out material of one of the old California war presses. It is published and edited by Walter Colton and Robert Semple, the one a lying sycophant and the other an overgrown lickspittle," etc. The belligerent Jones and the Mormon influence soon vanished, and the paper fell into the hands of the Gentiles.

The *Alta California* was a kind of coöperative undertaking. At one time all the compositors were stockholders. The original proprietors were three working printers, all from northern New York. The issue was weekly, and a hand press was used. A year later, in October, 1849, two printers arrived from the New York *Sun* office with a large assortment of printing materials, and they were immediately added to the partnership. Early in 1850 the two men from the *Sun* sold their interest for \$25,000 to an outsider, much against the wishes of the other three partners. A cylinder press had been ordered from New York, but while it was on the way, a man formerly with the New York *Herald* arrived with a Hoe cylinder press, the first on the coast, and its owner was given a sixth interest in order to secure the machine. The receipts were \$15,000 per month in 1850. A \$30,000 building was erected. Before the end of the year three cylinder presses were in use. The job-plant was flourishing. The size of the paper was 28 by 42 inches, but in 1852 there was a paper famine, and the size was forced down to foolscap, after exhausting all the wrapping and colored poster paper in the market. As high as \$50 a ream had been paid for paper. A file of the *Alta California* discloses sudden changes of sizes, and records a

long series of mechanical difficulties which had to be overcome.

Such were the beginnings of printing in California. In 1850, with ninety-three thousand inhabitants there were seven newspapers. In 1858, with four hundred thousand inhabitants there were eighty-nine newspapers—a wonderful development in less than a decade. Nearly all these papers were owned and edited by practical printers, whose combined services to the State it is difficult to overestimate.

The Monterey hand press of 1833 came into the possession of the *Alta California*. In 1849 it was used to print the first paper in Sacramento, the *Placer Times*, owned by the proprietors of the *Alta California*. In 1850 the same proprietors sent the 1833 press to Stockton, where it was used to print the first newspaper, the *Stockton Times and Tuolumne City Intelligencer*. The proprietors were reluctant to part with the old wooden Ramage press. They were prospering and could afford to retire it as an heirloom, but being overpersuaded while presses of any kind were scarce, they let it go to Stockton. From Stockton the 1833 press was taken to Sonora, printing the first paper there, the *Sonora Herald*, in July, 1850. It is next found in Columbia, where in October, 1851, it printed the first newspaper there, the *Columbia Star*, the proprietors of which failed to pay the owners of the *Sonora Herald* for their outfit. The press and types were seized for a debt of \$370 and left on the sidewalk over night, awaiting the arrival of a wagon. Sympathizers of the debtors burned the old press during the night. Its charred remains were carried to Sonora and preserved as a relic, awaiting (as the proprietors announced) the establishment of a historical museum in California; but Sonora itself was swept by fire five or six times before 1858, and doubtless the press which had headed so many printing enterprises met its final fate in one of these disasters.

In its December 25, 1858, issue, the Sacramento *Daily Union*, owned by three printers, Messrs. J. Anthony, R. W. Larkin and J. Gray, printed an eight-page, seven-column paper, thirty-five columns of which, set mainly in solid non-pareil, were devoted to "The History of California Newspapers." It is a fine piece of research work, explicit as to dates and names, and diversified by anecdote and narratives of human interest, and from it most of the facts here related are taken. A copy of this great issue is, I believe, in the State Library in Sacramento and another is in the Typographical Library and Museum in Jersey City. It merits reprinting, and might well be extended beyond 1858 by a competent editor. There are numerous printers' organizations on the Pacific coast which might combine to issue this work of an ardent printer-historian in permanent book form. I suggest to the printers of the Golden West that they subsidize Messrs. Taylor, Nash & Taylor, of San Francisco, to reprint the *Daily Union* history, thereby insuring the production of a monumental typographic work, to be treasured for its beauty as well as for its contents. No other State has had prepared for it so comprehensive and exact a history of printing in its early years. It deals with forty-four localities in which newspapers were printed. From it we learn that an article on the "Press of California" was printed in the summer of 1854 in the *Pioneer Magazine* of San Francisco, and that in 1855 A. S. Taylor, of Monterey, made a collection of issues of seventy-three newspapers then existing in California, Oregon, Washington and Utah, and of thirty newspapers which had ceased publication, and had deposited them with the San Francisco Mercantile Library, with a "Bibliographical Sketch" of each newspaper. At that time the proportion of newspapers to white inhabitants was double that of any

other State. The printer-editors of California were remarkably efficient. Many of them knew that they were making history and aiding vitally in building a State with boundless possibilities. Proud of their work, they naturally were interested in preserving the record of the work, and so this remarkable history concludes with this appreciation: "Before dismissing these pages, we must return our best thanks to those kind friends of the *Union* in the different newspaper localities, north and south, who have aided us in the labor of their compilation. To their industry and the general faithfulness of their statistics this work owes its chief value." Some months ago the writer sent a letter to every newspaper publisher in Alaska asking for data relating to the introduction of printing in the various newspaper towns of that growing territory. Not a reply was received. Not one printer, or publisher, apparently, thought of his work as of any importance, historical or otherwise, beyond the procuring of a livelihood, their publications coming forth like "the grass of the fields which to-day is and to-morrow is cast into"—the waste-paper basket. It is the difference, as Professor Scott says, between the bread-getter and the bread-earner. Both eat bread, but in a totally different spirit.

Oregon had the first printing-plant operated by Americans on the Pacific coast. It was first operated in 1839,

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ꝑ . . . aw . . . " . . . aught.	ꝑ . . . che as in cheese.	ꝑ . . . c
ꝑ . . . o . . . " . . . oat.	ꝑ . . . g	ꝑ . . . g
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Short Sounds of the above.		ꝑ . . . ga . . . as in . . . gate.
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ꝑ . . . " . . . at.	ꝑ . . . eth . . . as in . . . high.	ꝑ . . . l
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ꝑ . . . woo . . . "	ꝑ . . . m	ꝑ . . . m
ꝑ . . . h . . . "	ꝑ . . . n	ꝑ . . . n
		ꝑ . . . eng . . . as in . . . length.

The Mormon Alphabet, with Equivalent Sounds Expressed in Roman Characters

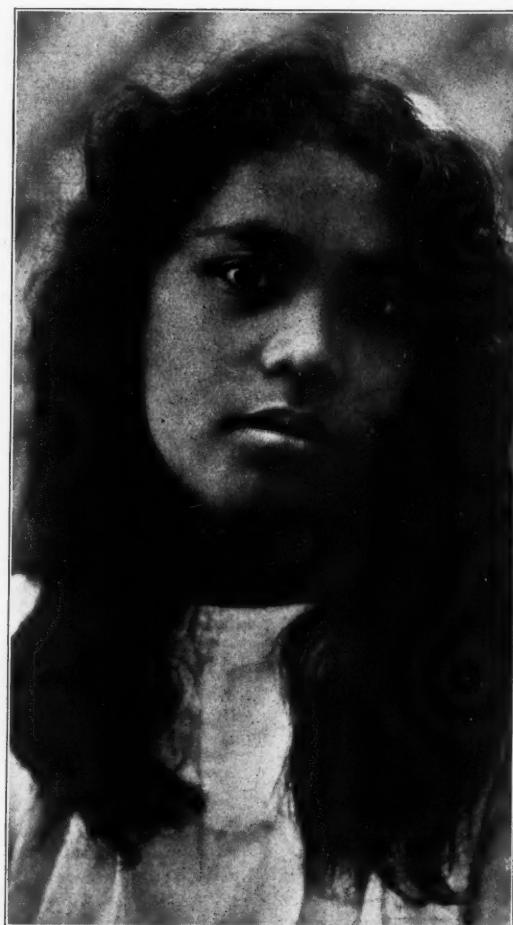
seven years before *The Californian* was printed in Monterey. It was a gift from missionaries in Hawaii to missionaries in Oregon. Printing was introduced in Oahu, Hawaiian Islands, in January, 1822. The printing-plant was sent from Boston in 1821 by the American Board of Commissioners for Foreign Missions. Elisha Loomis was the printer. In 1830 a second plant was established in Honolulu, also for missionary purposes. The printers were

active, and produced many books, pamphlets, as well as newspapers in the Hawaiian and English languages, thus rapidly Christianizing the natives. The printer is the best of all missionaries. From America mission printing-plants were also sent to India, Burma, China and Liberia. Some of these have grown to great proportions. The history of some of these will be found in "The Mission Press of China, being a Jubilee Retrospect of the American Presbyterian Mission Press with sketches of other Mission Presses in China," Shanghai, 1895, illustrated, 12mo, 106 pages, worth about \$2; and "A Mission Press Sexagenary, being a brief sketch of the Sixty Years of the American Presbyterian Mission Press," Shanghai, 1904, 12mo, illustrated, 32 pages, worth about \$1; and "The American Baptist Mission Press, Rangoon, Burma, 1816-1908," Rangoon, 1908, 16mo, illustrated, worth about \$1.

In 1836 the American Board for Foreign Missions established missions in Oregon, and shipped the small Ramage wooden hand press from Hawaii, which had been sent there from Boston in 1821, with type, etc., at an invoice value of \$500, in charge of Edwin O. Hall, printer, to Lapwai, on the Clearwater river, near the present city of Lewiston, Idaho. The outfit was first put to work in May, 1839, printing an edition of four hundred small schoolbooks in the Nez Perce language. In 1840, Hall, having instructed Cornelius Rogers to set type and operate the press, returned to Honolulu. Rogers was a missionary; all was a wilderness; but people were drifting into the country, and among them were printers. One evening shortly after printing had commenced in Lapwai one of the missionaries was hailed by a man on the farther side of the Clearwater. The stranger was brought across in a canoe. His name was Turner, and he claimed to have traveled from Saskatchewan on foot. When he saw the printing-plant he said, "Now I am at home." He was a printer, and worked there through the winter, disappearing without warning in the spring, not asking for wages due to him. Two more printers turned up in 1844, having crossed the plains from St. Louis. They worked a while. One of them, Charles Saxton, soon returned East, where he published a book on Oregon. The other, Medare G. Foisy, worked until December, 1845, and then resumed his journey westward. He turns up again in Monterey, California, in 1847, setting type on *The Californian*. What stirring adventures these tramp printers must have had, facing unknown wilds and dangerous Indians! Brave men, undoubtedly. Imagine their surprise to find a printing-plant in an unmapped country. In 1846 the printing-plant was sent to Doctor Whitman, at Wascopum, The Dalles, where it remained until after the Whitman massacre, November, 1847. Early in 1848 it was taken to Tualatin Plains, near Hillsboro, and was used there to print a sixteen-page magazine, *The Oregon American and Evangelical Unionist*. The printer was Charles P. Putnam, of Lexington, Kentucky. He was assisted by his wife, Rozelle Applegate Putnam, whom he taught to set type, thus making her the first woman compositor on the Pacific coast. Putnam deserted the magazine for the gold fields of California after seven issues had been published. As late as 1902 he was living in Drain, Oregon. Here the history of this famous press grows dim, but it finally came into the possession of the Oregon Historical Society, Portland, which treasures it carefully. The secretary and curator of that society is George H. Himes, a good printer and proud of it; and it is in his "History of the Press of Oregon, 1839-1850," 8vo, 42 pages, Portland, 1902, worth about \$1.50, that our narrative is found, but with more detail.

Oregon's first newspaper, the *Oregon Spectator*, was

issued in Oregon City, February 5, 1846, four pages, four columns, 11½ by 17 inches. Early in 1844 the settlers felt the want of a newspaper, to be a voice for their enterprising aspirations and the expression of their communal progress. The Oregon Printing Association was formed, money raised and an order for a small plant sent to New York. John Fleming, a printer, who had been in the country since 1844, was employed to run the plant, and later on he also edited the paper. In 1847 they printed a spelling-book, first book in English of the Pacific coast. The *Spectator* ceased in 1855. The second paper was the *Oregon Free Press*, Oregon City, 1848. The third newspaper was *The Oregonian*, Portland, which appeared in 1850, and is now one of the permanent institutions of Oregon. For a continuation of the narrative of the beginnings of printing in Oregon, the reader is referred to the excellent little history of George H. Himes, printer, with the warning, however, that this tale of the Monterey press of 1833 is not the true one.



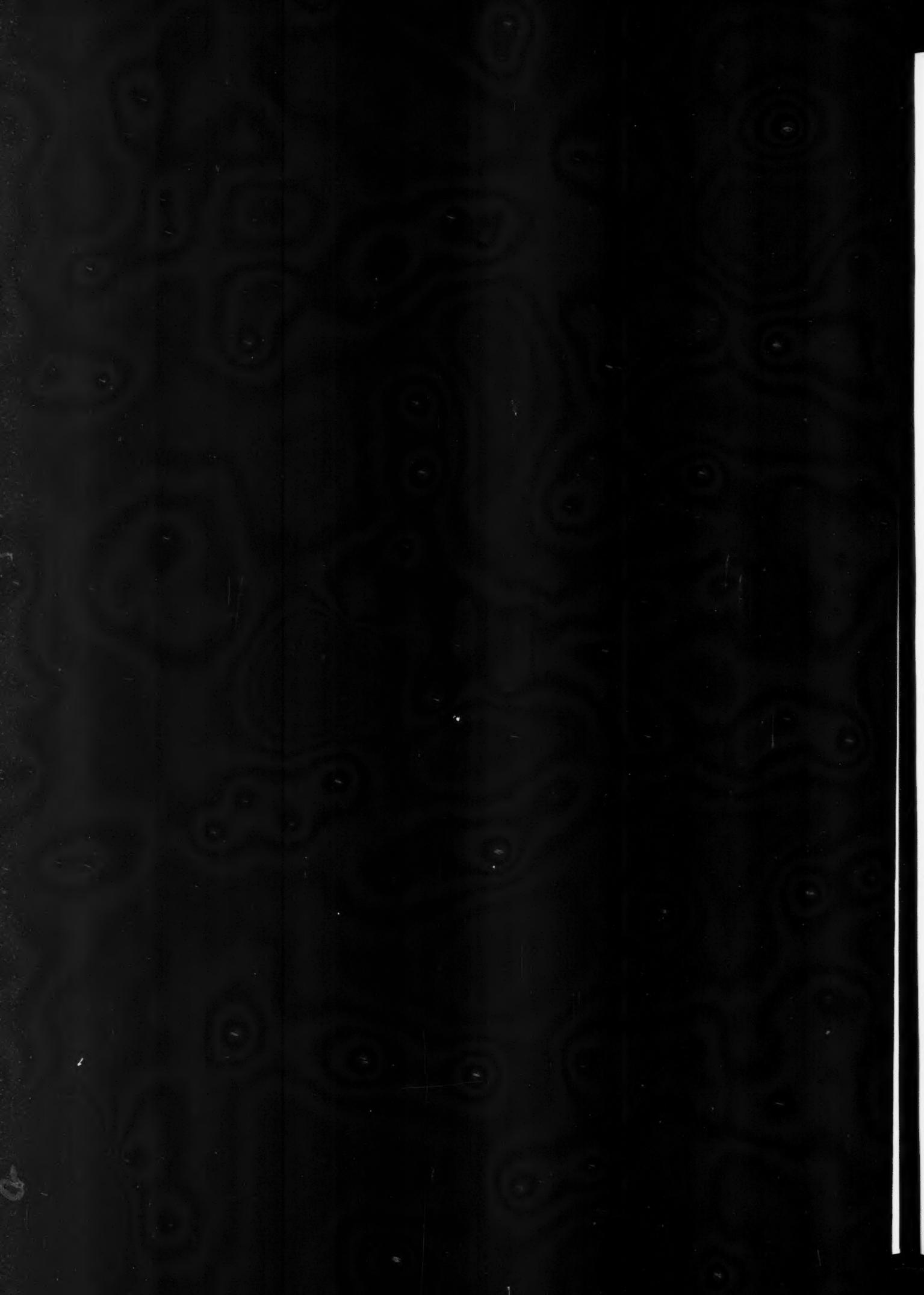
A Hawaiian Maiden.

Courtesy of J. P. Gomes, Jr., Honolulu, H. I.
Copyright, R. J. Baker, Photographer.

"How do you tell bad eggs?" queried the young housewife.

Said the fresh grocery clerk: "If I had anything to tell a bad egg, I'd break it gently." —*Advance Advocate*.

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APPROPRIATENESS



APPROPRIATENESS, that careful regard for the fitness of things which should characterize all our efforts, is an important consideration in typographical design. Regardless of this importance, however, it is violated to a greater extent perhaps than is any other feature of the work of a compositor. We see many artistic designs, the work of our best typographers, letter-perfect as regards proportion, balance, spacing, and harmony, but, withal, falling short in this feature of vital importance—appropriateness. The ambitious compositor does not stop with a design which shows a careful consideration for all these art principles, but he is always trying to instil into his work originality, that indefinable something which reflects his own individuality. In doing this, however, there is great danger of inappropriate decoration.

Most of us have heard the story—or perhaps it is a fable—of the printer who surrounded the funeral notice of a friend with a flame border. Mindful of his life-long friendship for the deceased, this thoughtless printer desired to show his appreciation by giving the job a “finishing-touch.” It is a fact, however, that the writer recently reviewed an Easter program featured by a black border, regardless of the fact that Easter is a day of joy and praise.

This idea is also carried forward in other branches of the industry. The use of color, the selection of type-faces, and even the character of the stock, all call for appropriateness, that harmony which should exist between the subject of the design and the method of treatment.



BANQUET

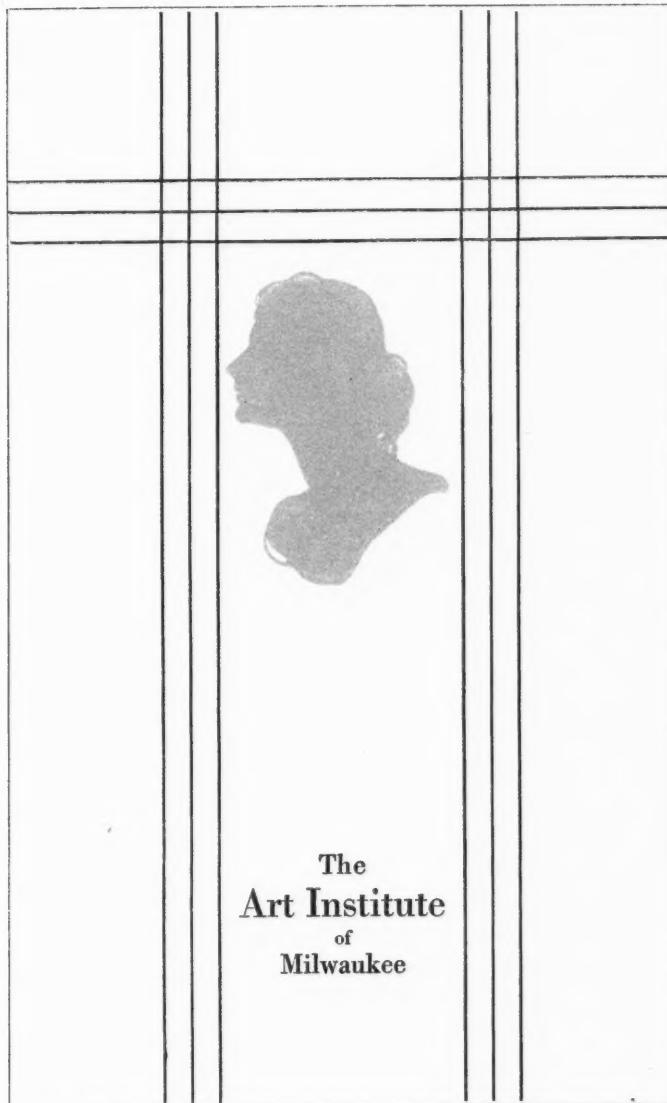
DU 54ME ANNIVERSAIRE
DE LA
SOCIÉTÉ FRANÇAISE
DE GALVESTON



JOHN'S OYSTER RESORT
DIMANCHE, DIX-NEUF AVRIL,
MIL NEUF CENT QUATORZE

Characteristic: *Nationality.*
(Fleur-de-lis ornament is the emblem of France.)

For this and the following pages
of this insert designs have been
selected which show a careful
application of ornamentation appro-
priate to the subject of the design



The
Art Institute
of
Milwaukee

Characteristic: Art.

Year Book
of the
***Current Event
Club***

Quenemo, Kansas



*For the Year
1914*

MOTTO:
*We are what we must and not
what we ought to be.*

Characteristic: *Femininity.*

Vaults



The Chicago Savings
and Trust Company

Characteristic: *Strength.*

Easter Grand Concert



From 6 to 9 p. m.

By the
Secor Russian Orchestra
A. RUVINSKY, Director

Characteristic: *The Ecclesiastical.*

MARTINSON'S LIVERY

Telephone 154

UP-TO-DATE VEHICLES

AUTOMOBILE GARAGE
AND MACHINE SHOP
ACCURATE REPAIR WORK



ROCK ISLAND, ILLINOIS

Characteristic: *Suggestion of Business.*

Eckes Cut Flowers

The Flower Shop

Cut Flowers

FOR EVERY OCCASION AND
IN EVERY FORM PROMPTLY
SUPPLIED :: PRICES RIGHT

842 MASSACHUSETTS STREET
THORNTOWN, INDIANA

Telephone 48

Characteristic: *Floral.*

A BOOK
ON PRINTING
BY
CHARLES EATON SMITH



CHICAGO
THE EMPIRE PRESS
1907

Characteristic: *Typographical*.
Design by Wesley Lantis, Blackfoot, Idaho.





BY J. L. FRAZIER.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Harmonious Relationship of Type and Decoration.

Practically every man, woman and child in the world has an understanding of the principle of harmony in one or more of its various phases. This is manifest when every day and on every hand we hear such expressions as "This does not go well with that," and other assertions of like intent. It is

showing a careful regard for this principle of art are almost invariably pleasing.

Harmony is a broad term and covers a very extensive field. To attempt to analyze it in the complete sense of the term, which embraces color harmony, harmony of subject and method of treatment (better known as appropriateness), the har-

EVEN IN THE ART OF PRINTING, PROGRESS
Though continuous, was exceedingly slow for three hundred and fifty years, and, although the volume of printed matter has increased much more rapidly during the last half century, responsive to the conditions of our age, the use of printing is still largely a matter of habit and education, varying widely in different nations, and even among the different states of our own Republic. This fact is illustrated by the expenditures of state governments for official printing, which show differences so great as to be

FIG. 1.
Light gray tone.

PRICES are fixed with mathematical precision by supply and demand. The world's selling prices are regulated by the market and crop reports. We travel greater distances in shorter space of time and with more ease than was ever dreamed of by the fathers. Isolation is no longer possible or desirable. The same important news is read, though in different languages the same day in all Christendom. The telegraph keeps us advised of what is occurring

FIG. 3.
Medium black tone.

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FIG. 2.
Dark gray tone.

All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

FIG. 4.
Heavy black tone.

a lack of harmony in some way or other which prompts these remarks. In spite of this universal understanding, carelessness enters and the result is often slight regard for this very important consideration.

Objects which are in accord—that is, where there is something in common between them—are harmonious. The greater this similarity, the more perfect is the harmony, and typographical designs

monious relationship between type and paper, etc., would require many pages of THE INLAND PRINTER.

In this article the subject of harmony of shape and tone will be taken up, considering the two in a general way in conjunction, for both are essential to the most pleasing typographical design. The main purpose is to show wherein errors are most likely to creep into the work of ambitious compositors.

Tone harmony is manifest in a typographical

design when all the type used, the cuts or ornaments, and the borders are of the same strength of color. To be more specific, we might say, "The same degree of light or shade." If the type used is very bold, the black of the letters overbalancing the white of the lines, and the lines are spaced closely as such letters demand, we have a dark tone.

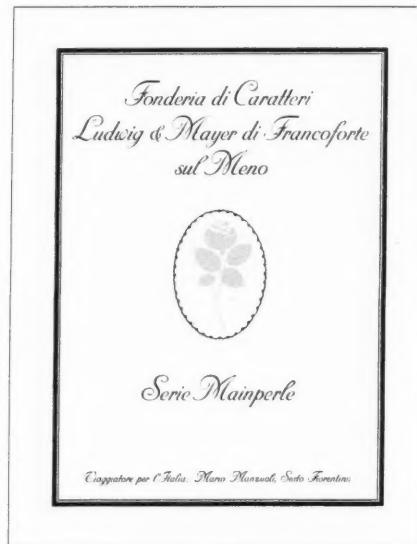


FIG. 5.
In this page the border is too heavy, and in consequence overshadows the balance of the page.

On the other hand, if the white of the page considerably overbalances the black, we will have pages varying in tone from what might be termed very light to a gray tone, dependent upon the extent to which the white overbalances the black.

Figs. 1, 2, 3 and 4 represent four tonal effects. These are given as examples and are not intended as guides, for there is scarcely an end to the number of different tones that might be illustrated by type-faces and decorative devices now illustrated in the catalogues of the various typefoundries, provided the compositor desired to draw a very close distinction.

The important thing, however, is to keep our designs of a uniform tone. Certain classes of work may demand a light tone and others a dark effect, but all are equally satisfactory from an artistic standpoint when consistently carried out. As a general rule, however, people prefer those pages which are light in tone for the reason that they carry with them a sense of neatness, and daintiness, not so apparent when bold types are used.

The essential thing is to keep the tone of the page as nearly uniform as possible. The same feeling which prompts a lady to say the mission rocker does not "go well" with the other furniture in the room, which is characterized by the sweeping curves of the Louis XV. style, also causes the printer, who has studied his trade from the standpoint of art as well as that interest which centers about the Satur-

day pay-check, to say the border does not harmonize with the type when he sees a design in which a graceful light-face type is surrounded by a heavy black border.

Herewith is reproduced a page from the Italian printers' technical journal, *Il Risorgimento Grafico* (Fig. 5), which falls short of a very attractive

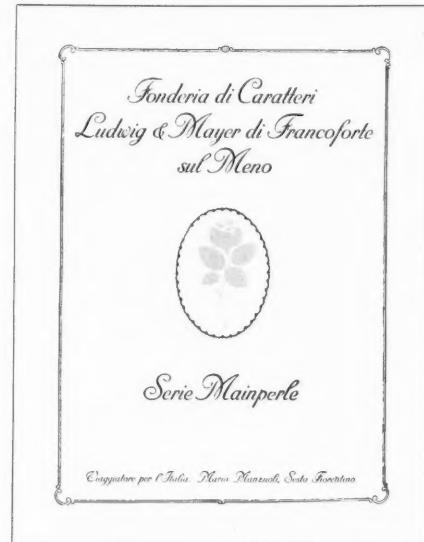


FIG. 6.
The same design as Fig. 5, with a border that is uniform in tone with the type-face used substituted.

design in this respect only. The reader will see that the heavy border which surrounds this page is the



FIG. 7.
The border of this design is similar in shape to the elements of the letters it encloses, and the harmonious effect thus produced is pleasing.

first thing to attract his attention. This not only produces an unpleasant sensation in the eye of the reader, and from the standpoint of art is decidedly inharmonious, but, from the standpoint of effectiveness, detracts from the legibility (advertising value if it is of an advertising nature) of the design. Inasmuch as all printing is executed for purposes of utility, the advantage of handling our typographic designs in a manner which meets the requirements of both artistic merit and legibility can not well be overlooked.

In Fig. 6 another border is substituted, which is uniform in tone with the type-face used, and the effect of the page is pleasing to the eye, rather than producing conflicting sensations. The improved effect of the uniform appearance over the harsh contrast in the original can not be denied.

It is also interesting to note that in Fig. 5 the border is of the same angular form as mission furniture, while the type-face used is in harmony with the elaborate, curved style peculiar to the furniture bearing the name of the French king, Louis XV. This brings us to a consideration of the value of shape harmony. We should also strive to keep our

type border is in as perfect accord with the type-face used as it is possible to make it. The pointed effect which distinguishes the type-face is carried out consistently in the border. It is, in fact, so harmonious in construction that one might be tempted to believe the very elements of the letters had been utilized to form the border. The corner-pieces of the border seem to be repetitions of the dots above the i's in the text. The same close relationship is

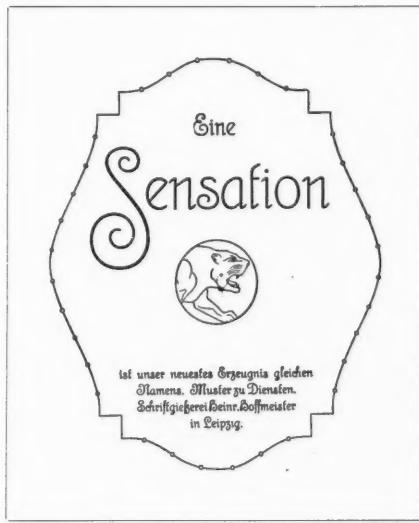
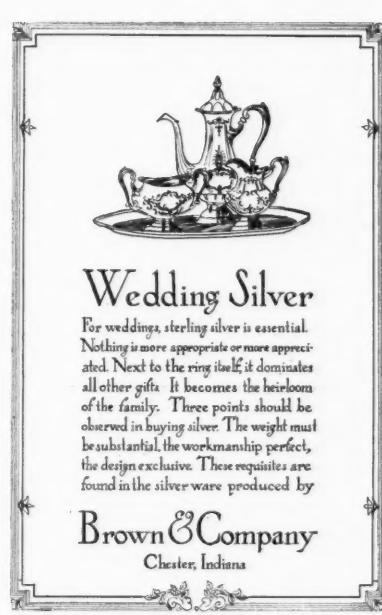


FIG. 8.

In which type, border and decoration have the same general shape characteristics.

type-faces in conformity with the borders and decoration as regards shape characteristics. A rugged type-face, such as any of our text letters, shows to best advantage with a border of the same general shape. A flowing script should suggest a border in part, at least, curvilinear in form. This consideration has been followed in Fig. 6.

As a rule the Germans are very careful in this matter of harmony. A feature of their work, which is manifest in the majority of specimens received by THE INLAND PRINTER, is the tendency toward dark tones. Fig. 7, from *Archiv für Buchgewerbe*, is a very good illustration of this principle. The decora-



Wedding Silver

For weddings, sterling silver is essential. Nothing is more appropriate or more appreciated. Next to the ring itself, it dominates all other gifts. It becomes the heirloom of the family. Three points should be observed in buying silver. The weight must be substantial, the workmanship perfect, the design exclusive. These requisites are found in the silver ware produced by

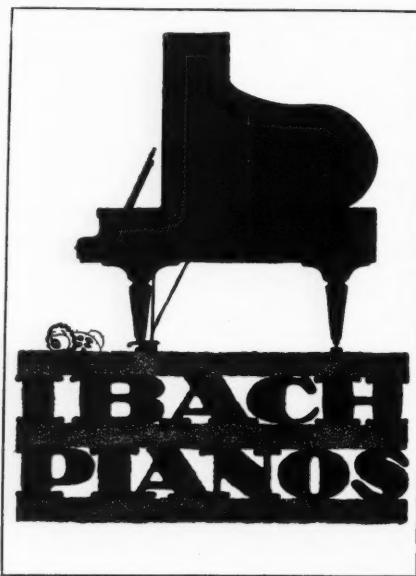
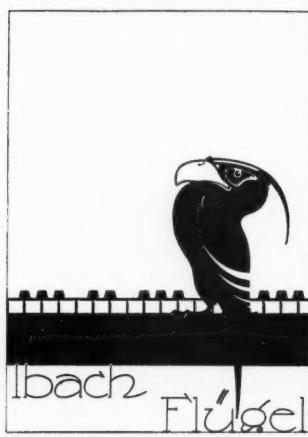
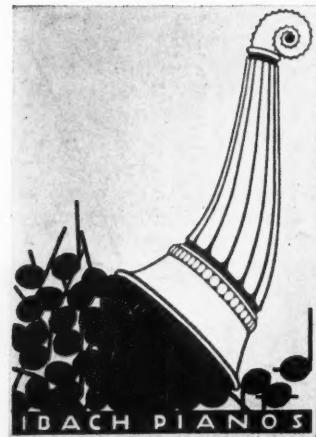
Brown & Company
Chester, Indiana

Uniform tone in hand-lettering and design by Roy Hodgson, Wichita, Kansas. A lesson of the I. T. U. Course in Printing.

manifest in Fig. 8, though the shape characteristics and the tone of the design are of a different nature.

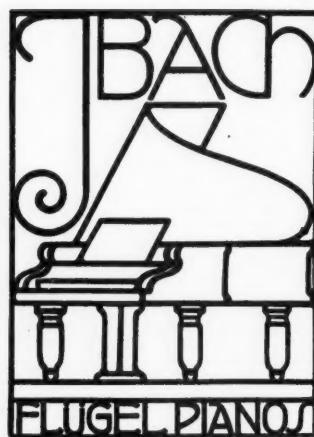
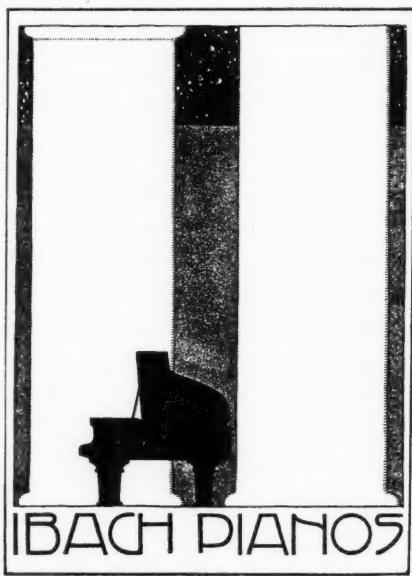
The tone of a page of text is nearly always at its best when the type used is set solid and not leaded. Body type is usually designed to present the best appearance and color when solid, and in addition to this the placing of leads between lines has the tendency to separate them into bands of color across the page. The body type when set solid presents a rich, even tone which is very attractive; but when leaded the result is a weak tone composed of bands of color formed by the separate lines. Especially do the more modern type-faces with the high ascenders give unpleasant effects when leaded.

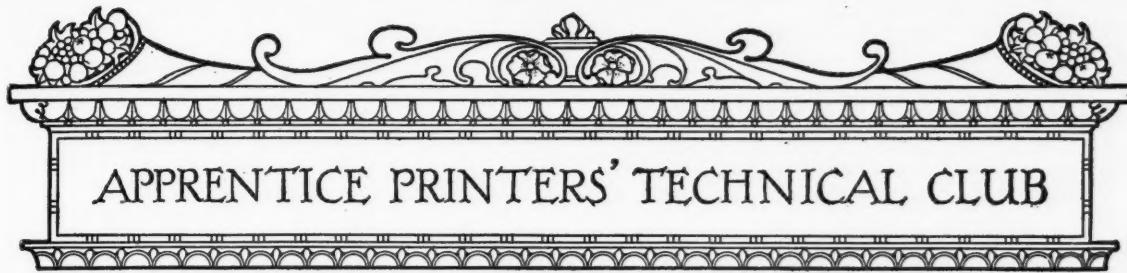
A harmonious type-design invariably creates interest, for in every one of us—printers more especially—there is that esthetic sense which prompts us to a love for the beautiful. It behooves the printer, then, to select his types and accessories with due care as to their relationship, one with the other, both as regards shape characteristics and strength of tone.



Designs
Submitted
in
Cover
Contest
by
German
Commercial
Artists

Reproduced from
"Deutsche Kunst
und Dekoration"





BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman street, Chicago.

The Value of White Space.

The work coming to THE INLAND PRINTER shows that in display printing many compositors do not take into consideration the value of ample white space. These printers seem to be governed by the idea that strength of type alone gives prominence.

is not pleasing for one reason — because the eye is overworked and craves a rest. This can best be brought about by white space proportionately placed. When the eye looks steadily at a given color for a time and that color is removed, its complement forms in the retina of the eye and thus equalizes the

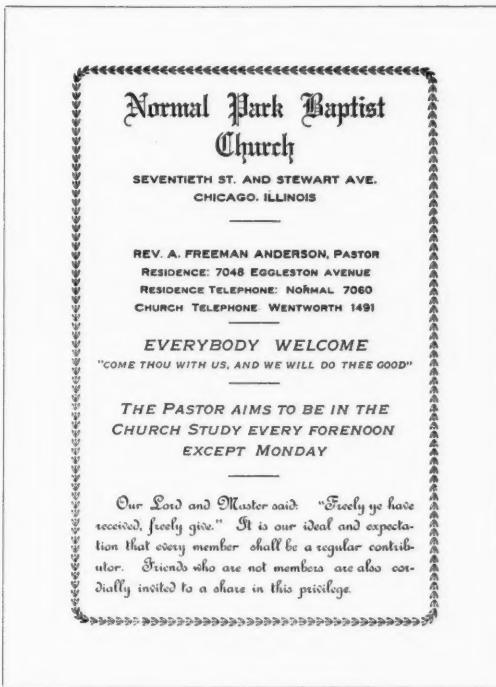


FIG. 1.

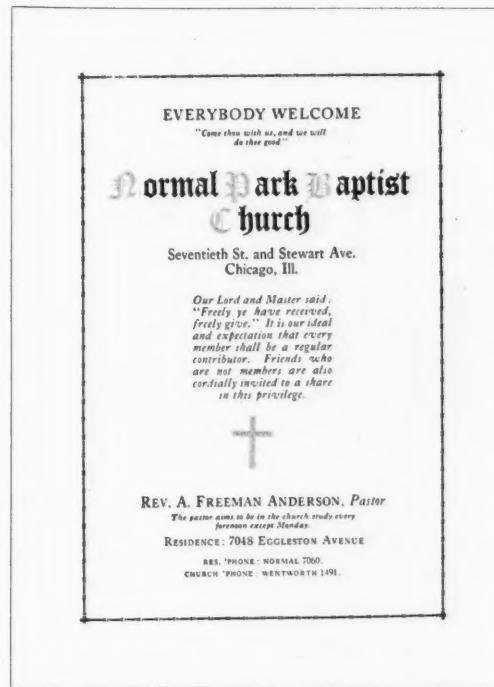


FIG. 2.

They do not take into consideration the important principle of contrast, and the advantage of allowing a little daylight to enter their work in the form of white space distributed with regard to proportion. Some printers seem possessed of the feeling that a page of display must be completely filled, and use type-faces in composition as large as the confines of the border or stock will permit. The result is, the page appears crowded, and not pleasing. It

sensations. The same principle, in a way, governs the arrangement of a page, as liberal white space in a design serves to break the monotony of the over-crowded page and is restful to the eye.

The value of liberal white space in conjunction with type-faces smaller in size but of more pronounced difference in dimensions is shown by Fig. 2. In Fig. 1, of which Fig. 2 is a resetting, the compositor apparently thought the most important thing

Twenty-four point seems stronger by **CONTRAST** if surrounded by eight point than thirty point type

FIG. 3.

was to fill the border with type. Very little white space is apparent in the page, and, as unimportant points have been set in type comparatively large, the real features are not prominent for the reason that there is not sufficient contrast in size of various faces used. Contrast Fig. 1 with Fig. 2 in which the same copy is arranged with a view of allowing

SHAKESPEARES
ÜBERTRAGEN VON
EDUARD SAENGER

Type alone, but white space adds a charm.

white space to play its part. While the type used is, in almost every instance, smaller, the contrast afforded by the *greater difference* in size of the various lines, and also that contrast furnished by liberal white space, makes the essential features more prominent, and the whole less difficult to read.

Another advantage in liberal white space is the opportunity it gives the compositor to arrange an

Things are large or small by comparison. In Japan a native five and one-half feet tall is large, but beside an American patrolman he seems a pygmy. In type the same hold true. Twenty-four point seems stronger by

CONTRAST

when surrounded by eight point than thirty point if surrounded by lines of twenty-four. A comparison of Figures 1 and 2 will prove the above contention true and should convince the most skeptical that display does not depend upon mere size of type alone, but upon contrast in size of type and between type and its background—white space. The greater the amount of white space in a design, the greater is the opportunity for contrast. When a page is filled with type of medium tone and equal size the balance of black and white gives an even gray tone.

FIG. 4.

artistic, shapely design. He is given opportunity to add character and individuality to the work, which is not present when his understanding of correct display composition is to set every line in type as large as possible. The pleasing variety in the measures and masses of Fig. 2 gives us good proportion—not monotony. The simple decorative device, impossible in Fig. 1, here gives embellishment to the page.

Everything gains prominence when near its opposite. A distinguished, well-dressed man is more prominent in a crowd of unkempt street loungers than he is with men of equally good appearance. A color, as all readers of THE INLAND PRINTER know, is intensified when used with its opposite, or complement. Type, then, shows to best advantage in connection with liberal white space, for white is black's greatest contrast.

An interesting experiment in connection with the value of white space, supplemented by good contrasts, is shown in Figs. 3 and 4. In Fig. 3 the display line is in thirty-point, while in Fig. 4 it is twenty-four and yet it has more prominence in Fig. 4 for the reason that it is associated with a type-face much smaller in size. There is no such difference in the size of type which precedes and follows the line in Fig. 3, and the word "Contrast" does not "stand out." Display is further strengthened by allowing more white space to enter, as shown in Fig. 5. Note the line's added prominence when it stands alone in contrast with the white stock.

Thus, it is seen, we obtain in the use of smaller type-faces a neat appearance and, with it, an opportunity for distinctive arrangement not afforded when the type is so large it fills, of itself, the entire page. There is an improvement in display, too, due to the contrast in the size of the various type-lines and the fact that liberal white space still further accentuates this contrast.

Letting a little sunlight into the design always serves to brighten it—making the page more pleasing from both the standpoints of art and legibility.

Things are large and small by comparison.
Twenty-four point type appears far stronger by

CONTRAST

when it is surrounded by eight point than is thirty point surrounded by lines of twenty-four. A comparison of Figures 1 and 2 will prove the above contention true and should convince the most skeptical that display does not depend upon mere size

FIG. 5.

Although it is getting away from the subject of this article, attention should be called to the lack of harmony between the type-faces used in Fig. 1. The reader will note that four are used, between no two of which there is harmony of shape. The characteristic of the text letter used for the largest display is its narrow, pointed shape, which harmonizes with that of Gothic architecture, from which it derived its name.

The Plate Gothic, or block letter, next used is the direct opposite of the text letter, being angular as to form and void of characteristics which make for grace or beauty. Following this are lines set in italic capitals, a type-face, which, though angular in general construction, differs from the preceding type-face in that it has serifs. Then the script, which appears at the bottom of the page, is circular in form, the elements of its construction being curvilinear.

Four type-faces, between no two of which is harmony of shape evident. This effect, added to the cramped arrangement, gives the design an appearance not pleasing to the esthetic eye of the reader, as well as making reading difficult.

Result of Criticism Contest.

The criticism contest announced in the April number of THE INLAND PRINTER created great interest, and many articles were received of so near the same relative merit that the selection of the winner was a difficult task. Several days were occupied by the judges in reading and rereading these articles. A process of elimination at length brought the number of possible winners down to three. After careful consideration of these the award was made to Edwin C. Skogman, of the Ivy Press, Seattle, Washington, for the all-around merit of his article. His criticism was, perhaps, not so well written as several of the others, and he did not cover as many points as one other contestant, but taking everything into consideration, his article excelled. There

CONTRAST

FIG. 6.

was so little difference in all the articles that no contestant need feel he was outclassed.

We show herewith a likeness of Mr. Skogman and his article appears on the following page.



EDWIN C. SKOGMAN.

Winner of year's subscription to THE INLAND PRINTER for best article contrasting two advertisements.

Edwin C. Skogman, Seattle, Washington, winner of the contest, was born in Minnesota nineteen years ago and moved to the Western city in 1906. A sign, "Errand Boy Wanted," was responsible for his advent into the printing business, and his apprenticeship has been served in several Seattle plants, he

being at present employed in the plant of the Ivy Press, one of the high-class plants on the coast. Edwin states that he attributes his success in the contest to a knowledge of the trade gained through the study of the I. T. U. Course in Printing.

Prize-Winning Article by Edwin C. Skogman.

A clothing-store advertisement should not attract attention by having a meaningless catch-line stare out in bold-face type, but by a simple and direct appeal to the reader, setting forth the reasons why he or she should trade there. The display lines "Printers' Ink" and "Marvelous Value" are the means of attracting attention in the right-hand advertisement, which gives the readers no impression that a suit bargain can be had, but rather that there is a bargain sale of printers' ink. "The Scotch Clothing House," and "Some of Our Prices," tell us at a glance what the advertisement has to say, and if the reader is interested in clothing, or intends outfitting himself, he will be certain to read the whole of it.

The right-hand advertisement contains too many different type-faces, while the other is confined to but two, resulting in a more uniform appearance.

If the firm name at the bottom of the left-hand advertisement had been set smaller, the balance would be good, but as it is now the right-hand advertisement has the better balance. The firm name at the top of the left-hand advertisement has been set large for the lack of a better display line, and to good advantage for it gives weight to the upper portion.

The boxes and rules in the left-hand advertisement serve to group the matter, but still letting the whole blend together so as not to form a cut-up, "choppy" appearance as in the other. The list of items, set in two columns and enclosed in boxes, appears far more pleasing than the uneven-shaped group in the other. The raised prices are another feature.

I select the left-hand advertisement as being the better — both from an advertising and typographical standpoint.

The following apprentices sent especially good articles: J. W. Watson, Hillhurst, Alberta, Canada; Russell Peterson, Appleton, Wis.; John C. Blessington, Lawrence, Mass.; Clarence Shaw, Los Angeles, Cal.; Walter J. Baker, Blue Lake, Cal.; Clarence Albe, Fond du lac, Wis.; B. J. Sweetland, Woodcliff, N. J.; Louis A. Sepis, Jersey City, N. J.; Delos Finch, Galveston, Texas; Julius Froehde, Chicago, Ill.; William Bailey, Center Hall, Pa.; J. Glen Holman, Findlay, Ohio; Frank Bartholomew, Portland, Ore.; Frank Petrone, Riverside, Conn.; Morris Rickless, Rochester, N. Y.; Alvin Trenholm, Westboro, Mass.; Charles Grisham, Fresno, Cal.; H. M. Scavella, Montreal, Que., Canada; George Bilske, Cleveland, Ohio; George Herzing, Nazareth, Pa.; Charles Fried, Brooklyn, N. Y.; David J. Steuerman, Brooklyn, N. Y.; Edwin C. Skogman, Seattle, Wash.; Sidney V. Feldser, Lancaster, Pa.; O. H. Starnes, Charlotte, N. C.; Emanuel Klein, New

York city; John F. McDonald, Springfield, Mass.; Frank B. Williams, Klemme, Iowa; Arthur Snelan, Chicago, Ill.; Raymond T. Moore, Milwaukee, Wis.; C. Tolhurst, Toronto, Canada; A. E. Bockelman, Brooklyn, N. Y.; Joe Keno, Cle Elum, Wash.; Richard W. Bell, West Haven, Conn.

THE INLAND PRINTER is gratified at the successful termination of this criticism contest for apprentice readers. The large number of participants, notwithstanding the small prize, is proof that those who prepared articles were not actuated by the possibility of pecuniary gain, but by a sincere ambition to improve themselves in their knowledge of the trade. This is commendable, and places the hustler stamp on every contestant.

The two advertisements which formed the basis of this contest are peculiarly adapted to the purpose in that errors are apparent in both. Had one of the advertisements been a perfect example, it would have simplified the pointing out of errors in the other specimen. Then, had the contest been based upon but one setting of copy there would have been lost the opportunity afforded by contrast. The idea in selecting two examples instead of one, however, was to learn whether or not the contestants would overlook the errors in the better specimen of their choice in their anxiety to point out those apparent in the other advertisement. The boys did not do this, however, but criticized to a certain extent the better specimen as well. We regret to state, however, that very few made note of the poor spacing manifest in No. 1.

There is no question but that No. 1 is the better advertisement — and not one contestant selected No. 2. While an exhaustive review of the two specimens shows that there are almost as many points to criticize in No. 1 as in No. 2, still, these faults are what might be considered of minor importance, whereas the errors apparent in No. 2 affect the advertisement's value. By this, reference is made to misplaced emphasis, which is by far the most glaring error in either of the specimens.

Following are the points for and against the specimens and upon which the various articles were judged. This, of course, in connection with a consideration for the value of the article from a rhetorical standpoint as stated in the announcement.

Points Against No. 1.

Spacing is poor between words and lines of display. The reader will note that there is more space between the words "Clothing" and "House" than is evident between these words and the border. There is also more space between the first two lines than is evident between the top line and the border.

The rules above and below the third line are too heavy and serve in a way to subordinate the line of type, which is very important. Single rules would also have made an improvement.

The balance is not as good as it would have been had the signature been set in a smaller size of type. In an advertisement the largest display should be at or near the top.

CLEARANCE SALE

Good Business—Want Better

An Unusual Sale of

"Chesterfield" Clothes

\$20.00 Suits and Overcoats	\$13.75
\$22.50 Suits and Overcoats	\$14.95
\$25.00 Suits and Overcoats	\$15.75
\$30.00 Suits and Overcoats	\$16.75
\$35.00 Suits and Overcoats	\$21.75
\$40.00 Suits and Overcoats	\$24.75

Includes Blues and Blacks

Our Shirt Sale

is another matchless attraction, as we have included our full line of \$2.00 shirts which have earned for this store an enviable reputation; and many broken lines of better grades: \$2.00 and \$3.00 values are included at the sale price. **\$1.35**

One-half Price Sale of Hats

adds additional surprise to our clearance and makes a visit to our establishment worth while. Odds and ends, but many of them the very latest fads—good, the better and the best.

Stiff Hats and Soft Hats	
\$3.00 Hats	\$1.50
\$4.00 Hats	\$2.00
\$5.00 Hats	\$2.50

The Bliss-Curzon Co.

"The Man's Store"

611-619 Sixteenth Street

Near Welton

First place.
LEWIS SHEPHERD.

Prize-Winning Specimens in Denver Contest for Apprentices.

The address might be considered by some too small in comparison with the size of type used for the signature.

Since the firm name at top and bottom are so nearly alike, better uniformity would result if both were exactly the same.

Consistency is violated in the paragraph which is indented. Better effects are secured when the same style—either long-and-short-line or squared arrangement—is followed throughout.

It might be contended by some printers that too much prominence has been given the words "Some of Our Prices."

Points for No. 1.

The emphasis is good on words deserving of prominence, although an improvement might be made by subordinating the firm name at the top, giving more prominence to the line "Clothing Direct from the Factory to the People."

There is a sense of neatness and dignity produced by this simple arrangement.

Panels serve to classify matter in the interest of rapid reading and also to give prominence to the parts enclosed therein.

The arrangement and type-face used suggest quality rather than cheapness.

Emphasis is on prices rather than "marvelous values."

Points Against No. 2.

Emphasis is misplaced, the impression a reader would receive being that the advertisement is for a dealer in printing-ink rather than clothing.

Too many type-faces are used, which gives the whole an inharmonious effect that is not pleasing.

Items and prices are not arranged in a manner to secure the greatest legibility.

Business Good—Want Better Clearance Sale

An Unusual Sale of

"Chesterfield" Clothes

\$20.00 Suits and Overcoats	\$13.75
\$22.50 Suits and Overcoats	\$14.95
\$25.00 Suits and Overcoats	\$15.75
\$30.00 Suits and Overcoats	\$16.75
\$35.00 Suits and Overcoats	\$21.75
\$40.00 Suits and Overcoats	\$24.75

Includes Blues and Blacks

Our Shirt Sale

is another matchless attraction, as we have included our full line of \$2.00 shirts which have earned for this store an enviable reputation; and many broken lines of better grades: \$2.50 and \$3.00 values are included at the sale price. **\$1.35**

"The Man's Store"

The Bliss-Curzon Company

611-619 16TH STREET (Near Welton)

Second place.
H. FLINT.

Good Business—Want Better Clearance Sale

An unusual sale of

"Chesterfield" Clothes

\$20.00 Suits and Overcoats	\$13.25
\$22.50 Suits and Overcoats	\$14.75
\$25.00 Suits and Overcoats	\$15.75
\$30.00 Suits and Overcoats	\$18.75
\$35.00 Suits and Overcoats	\$21.75
\$40.00 Suits and Overcoats	\$24.75

Includes blues and blacks

Shirt Sale

Our shirt sale is another matchless attraction, as we have included our full line of \$2.00 shirts which have earned for this store an enviable reputation; and many broken lines of better grades: \$2.50 and \$3.00 values are included at the sale price of **\$1.35**

One-half price sale of Hats

adds additional surprise to our clearance and makes a visit to our establishment worth while. Odds and ends, but many of them the very latest fads—soft hats—the good, the better and the best.

Stiff Hats and Soft Hats

The good—\$3.00 Hats \$1.50

The better—\$4.00 Hats \$2.00

or the best—\$5.00 Hats \$2.50

"The Man's Store"

The Bliss-Curzon Co.

611-619 Sixteenth Street, near Welton

Third place.
JOHN COURSEY.

There is no necessity for underscoring lines as strong as the display lines in this example.

There are too many display lines, which add to the difficulty of reading and give the design a broken-up appearance which is not pleasing.

Points for No. 2.

Advertisement No. 2 is nicely balanced, the strongest display being placed at about the proper point.

Good margins are apparent between the border and the type, thus making the advertisement "stand out."

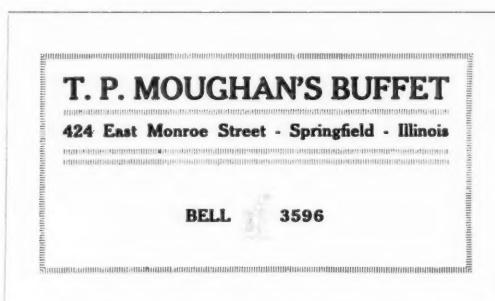
Result of the Denver Contest.

The problem for the latest contest conducted by Denver Typographical Union, No. 49, for its apprentice members was an advertisement for a clothing store. The copy was difficult to display well, the prize-winning specimens reproduced herewith being exceptionally good both from the standpoint of typographical excellence and advertising value.

Sixteen specimens were entered and prizes were awarded as follows: First, Lewis Shepherd, Robinson's. Second, H. Flint, J. B. Stott & Co. Third, John Coursey, Globe Printing Company.

Mr. Shepherd's design, which was awarded first place, is a splendid example of advertising composition, and it is doubtful, taking everything into consideration, if the copy could be handled better. The balance is very good, the classification satisfactory, the heading has sufficient strength to attract attention and the prices are brought out nicely. This young man has a very good idea of advertisement composition and an appreciation of the value of a little variety. This is evinced by the prominence he has given the words "Our Shirt Sale" without

resorting to the use of a large face of type. The reader should note that this line serves to balance, in a way, the italic line just above and on the opposite side. The only criticism we might make, and happily that is a matter of personal preference, is in regard to the arrangement of the section in refer-



Attractive card by Charles Gaa, an apprentice.

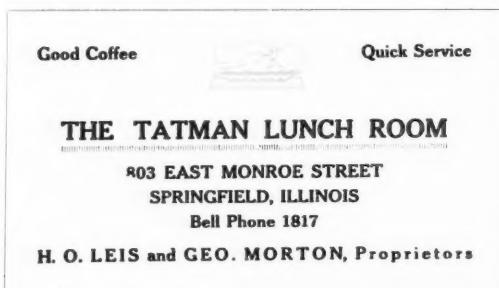
ence to hats. The heading being set full measure, and the matter following half measure, gives this part of the advertisement a broken-up appearance that we believe gives the reader some uncertainty as to where to turn next after reading the first line of this introduction to the prices.

Review of Specimens.

GEORGE G. GREEN, Sherbrooke, Quebec.—Your work is satisfactory; in fact, for an apprentice we consider it splendid.

JOSEPH A. WEIS, Springfield, Illinois.—The cards are all very attractive. We are reproducing one of yours and one of Charles Gaa's, which are the best of the collection.

NINA FRANCES HUIK, Racine, Wisconsin.—The rules divide running-matter and make reading difficult. We would suggest fewer panels.



Card by Joseph A. Weis, apprentice.

CARL CURTISS, Kalida, Ohio.—Your work is all satisfactory, although the cover of the bank statement represents a somewhat scattered arrangement. We are reproducing a card.

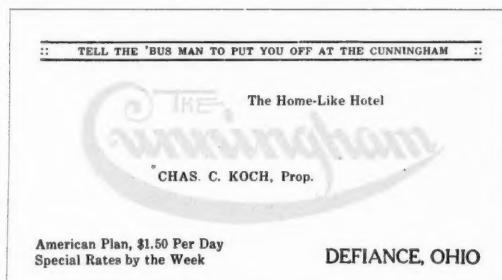
ALFRED G. FISCHER, Baltimore, Maryland.—Your work is indeed very good. We have no criticism to offer except that we believe some color other than gold would have shown to better advantage on the cover for the report of the Superintendent of Public Buildings. We are reproducing a page of your design on one of the following pages.

ERNEST IVES BARDSEY, Philadelphia, Pennsylvania.—If one can judge from first impressions you have every chance in the world to succeed in your ambition to become a good typographer. The first job you have set is very good indeed; in fact, far ahead of the writer's first production. We see several typographical errors and wrong-font letters in this design, and would caution you to be very careful in this respect.

A CARD from Ray Taylor, Rochester, New York, suffers, in a way, from the fact that the nature of the border and the wide letter-spacing give it a spotty appearance that is not very satisfactory. The order of display is good.

WALTER WALICK, Cerro Gordo, Illinois.—The directory is, for the most part, satisfactory, due in one respect to the fact that you have used a single face of type throughout for display. Your selection in this regard would be hard to improve upon.

DEE K. VOSE, London Mills, Illinois.—Of the two envelopes we like better the one which is not squared. In the squared arrangement, the wide space between the town and State is not good as it breaks up the even tone that should prevail in such instances. When the copy squares nicely such arrangements are often attractive, but when extraordinarily wide spacing must be resorted to, a more simple arrangement is preferable.



Card by Apprentice Carl Curtiss.

VICTOR C. HART, Milwaukee, Wisconsin.—The advertisement which won for you first place in the recent contest is very satisfactory as regards display. It is rather black, however, designed intentionally so, perhaps, and for that reason bound to attract attention. We believe less strength would be equally as satisfactory from an advertising standpoint, and more so from that of appearance. We are reproducing this advertisement herewith.

D. H. JONES, Du Bois, Pennsylvania.—Of the two letter-heads it is difficult to state which is the better. We should prefer the one which is not surrounded by the rule panel if the feature line were set perhaps two picas lower on the stock. Both designs are very scattered in arrangement, and in the letter-head which is not set panel-style the main line is a trifle strong and the rule beneath does not harmonize. In regard to underscoring lines in letter-heads, will say that this practice is generally undesirable inasmuch as it neither strengthens the display nor adds to the artistic appearance of the design.



Advertisement by Victor C. Hart, which won first place in Milwaukee Apprentice Contest last month.



BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticised.

ROGERS & COMPANY, Chicago.—Your removal notice is very attractive.

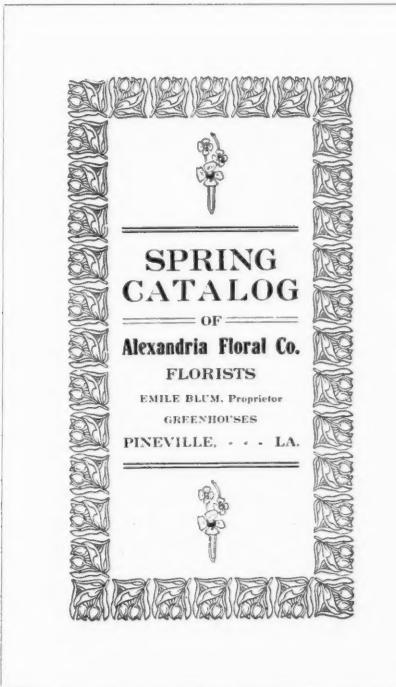
OWEN E. LYONS, Easton, Pennsylvania.—All your work is satisfactory, both as regards composition and color.

B. FRANKLIN, Corpus Christi, Texas.—The letter-heads are very attractive and call for commendation, not criticism.

PAUL O. BOTHNER, Minneapolis, Minnesota.—All the work is especially well executed.

F. J. MAUER, Schenectady, New York.—The card is very attractive and calls for no criticism.

F. H. PORCH, Huntsville, Texas.—The program cover is very attractive, but we believe the date-line at the bottom is too large.



Lack of proportion in breaking up of white space, and inharmonious type-faces, are responsible for the poor appearance of this page.

EUGENE L. GRAVES, Norfolk, Virginia.—The calendar is very attractive, the composition being very good and the colors well chosen.

SPECIMENS from Stutes, Spokane, Washington, are, like others previously received from this master craftsman — excellent.

GEORGE F. LASHER, Philadelphia, Pennsylvania.—The program which you executed for the Philadelphia Club of Printing House Craftsmen is very attractive. The effect of daintiness which you have secured is commendable.

Spring Catalog of Alexandria Floral Company : Florists

Emile Blum, Proprietor
Greenhouses at Pineville, La.

The same copy as rearranged by Ellis Coleman, Shreveport, Louisiana, is attractive for the reason that good balance, proportion and harmony are apparent.

ANOTHER calendar from Eugene L. Graves, Norfolk, Virginia, is executed in the high-class style which has characterized previous examples from him.

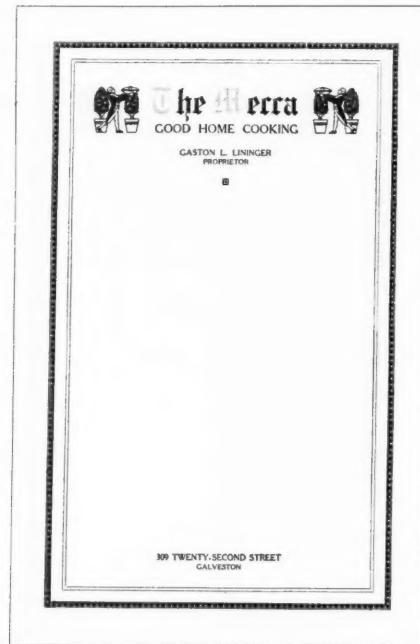
JOHN T. PALMER COMPANY, Philadelphia, Pennsylvania.—The folder "Our Interests Are Mutual" is very attractive as regards composition, presswork and stock.

ESKEW JOB PRINTING COMPANY, Portsmouth, Ohio.—The blotter is very attractive with the exception of the heading. The decorative units at the ends of display lines are distracting features, rather than an aid to good display.

THE INLAND PRINTER

R. MYLES EASTON, Toronto, Canada.—The card is very attractive and is reproduced.

IN a handsome engraved announcement R. H. Conner & Co., Buffalo, New York, advise customers and others that the plant has been moved to a new location.

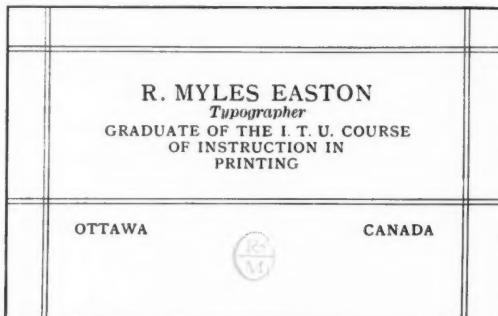


Menu cover by J. J. Guthrie.

D. C. WALKER, Wichita Falls, Texas.—The work is very satisfactory. In the Easter program the fact that the rules do not join well is plainly manifest and not pleasing.

"ADVERTISING VALUE," a booklet issued by the Franklin Photo-engraving House, Philadelphia, is an especially attractive piece of work, the entire product being high-class.

The Nashville Printer, the organ of the Nashville Printer's Club, has again made its appearance and is very attractive. This number is from the press of "Printer Bill," whoever he is.



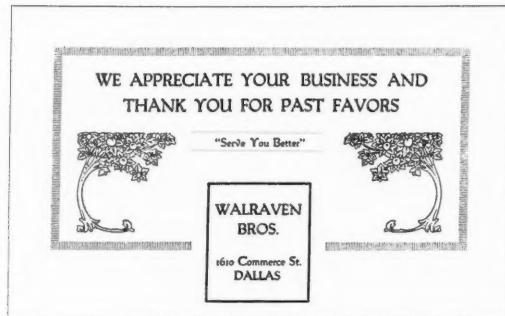
Attractive card by a Canadian printer.

B. W. RADCLIFFE, Macon, Georgia.—A careful regard for harmony features all your work and the results of your labor are very pleasing indeed. Criticism is not necessary in any instance. We reproduce herewith one of your designs.

The Herald, Illinois, Missouri.—The blotters are very satisfactory, although we believe you have crowded the matter more than was necessary considering the large amount of white space left blank above the type group. Better results are apparent also when headings are centered, rather than set to the left side.

SOME clever folders have been received from the Wellington Press, Cleveland, Ohio. The composition and presswork on these folders is satisfactory, and every one should prove effective advertising.

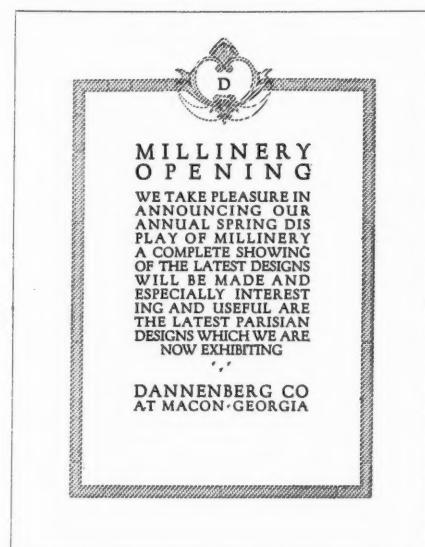
A NICE calendar has been received from Oscar F. Jackson, Lansing, Michigan, the colors of the ink being especially suited to the color of stock. We feel, however, that the effect of printing over the cut gives an appearance that, in a way, is "spotty." An improvement might be brought about by an even more subdued tint.



Neat card arranged by C. A. Priest.

C. A. PRIEST, Dallas, Texas.—Your work is for the most part very good indeed. In the dance program for the Essex Club an improvement could be brought about by eliminating the center panel and setting the words "Essex Club" in the same style of type as you have used in the balance of the design. If a panel of this nature is used it should be placed near the top, for, in the exact center as you have placed it, the group appears low. We are reproducing a card which is very attractive.

J. J. GUTHRIE, Galveston, Texas.—The menu cover and the banquet program are exceptionally neat. The French banquet program could have been improved only by the insertion of a small fleur-de-lis, the emblem of France, immediately below the upper group. This would have served in a way to break up the large amount of white space apparent there. In addition, it would have been particularly appropriate and, no doubt, appreciated by the customer. We are showing a resetting of this design illustrating this feature in the color insert. We are reproducing herewith the menu cover.



Attractive announcement form by B. W. Radcliffe, Macon, Georgia.

DAVID J. GILDEA, Catonsville, Maryland.—The quiet dignity which characterizes your work is a delight to the eye. A card is reproduced.

GEORGE LANGGUTH, Chicago.—Your work is very satisfactory and calls for no criticism. We feel sure, however, that if the street address on the card was smaller the effect of the design as a whole would be better.

We are frequently remembered by Henry S. Eddy, one of the leading commercial artists of New York city, with calendars which he issues monthly. The contribution from Mr. Eddy this month is especially attractive, printed in gray upon gray stock, with his monogram in white. The decorative feature is a battleship lying at anchor, which, in view of the Mexican situation, is appropriate.

**CAPITAL . \$50,000.00
SURPLUS . \$25,000.00**

**WE ANNOUNCE WITH PLEASURE
THE OPENING OF
THE
FIRST NATIONAL BANK
OF SMITHFIELD, NORTH CAROLINA
APRIL 1st, 1914**

**THIS IS A CONVERSION OF THE BANK OF SMITHFIELD
INTO THE NATIONAL ASSOCIATION**

**OUR OLD FRIENDS WILL REMAIN WITH US
WE SOLICIT AND WELCOME NEW ONES**

R. N. ALCOCK, *Cashier* W. L. WOODALL, *President*

The Caslon type-face is intelligently handled by Mr. Gildea.

THE catalogue of the Anderson Folder Company, La Fayette, Indiana, is very neat. The only criticism we find necessary being in regard to the careless joining of rules. Personally, we should prefer some color in place of gold inasmuch as there is not sufficient contrast as it stands.

FREEMAN PRINTING COMPANY, Cincinnati, Ohio.—The house organ is well executed, but too much attention was devoted to decorative devices in the blotter and the result is a scattered arrangement, which is not conducive to legibility, an important consideration in all advertising matter.

ELLIS COLEMAN, Shreveport, Louisiana.—We admire your work for several reasons, but more especially for the splendid results you achieve through the use of a single type-face. One of your designs, which is proof conclusive that it is possible to do good work even though the equipment at your disposal is not extensive, is reproduced.

CHARLES M. SCHWINN, Burlington, Iowa.—Your work is indeed well handled. We would criticize the use of text letters and Plate Gothic in the same piece of work inasmuch as the angular form of the latter does not harmonize with the artistic, graceful lines of the former.

LOUIS KRAMER, Morganza, Pennsylvania.—The program would be better if you had eliminated the rules about the heading and set the line in Old English rather than Bradley. A little more blue in the violet, and a little more yellow in the red, would make a more pleasing color combination.

H. A. LANGENHEIM, Lincoln, Nebraska.—Of the two cards we like better the one for the Rotary Dinner. The card for the Subscription Dance is not so satisfactory, inasmuch as the decorative devices subordinate the type. The purpose of printing is to carry a message, and when decoration does not facilitate this it had best be eliminated.

CORNER TEXAS AVE. & JORDAN ST. OLD PHONE 176

ANDREW STEWART & COMPANY, LTD.
MONUMENTAL AND CUT STONE
IRON FENCES, SETTEES AND VASES
SHREVEPORT, LA.

That simplicity is beauty is evinced in this letter-head, the work of Ellis Coleman.

GUY RUMMELL, Gary, Indiana.—Your work shows improvement, but in the case of the program for "Golden Hair" we feel that there is too much gray. The border which surrounds this title-page is not attractive, the harsh contrast between the black and the tint giving an effect that is not pleasing. On the inside page, we believe, had you placed the cast of characters at the top, the effect of the page would be enhanced from the standpoint of balance, which demands that the heaviest display be at or near the top.

NEW ERA PUBLISHING COMPANY, Warrenton, North Carolina.—Inharmonious type-faces and too much color mar the appearance of your booklet. There should be no break in space between the words "Facts Worth Knowing" and "About Good Printing," as they depend directly upon each other for complete sense. It is seldom desirable to print such work as this in three colors, inasmuch as the added expense simply serves to increase the difficulty of securing a good harmony of colors. The green and the brown would have been satisfactory.

HARRY W. LEGGETT, Ottawa, Canada.—All your work is splendid—perfect we should say. Your letter-head is herewith reproduced.

F. E. HERLAND, Delphi, Indiana.—Your work is very satisfactory, and we are frank to say you brought about quite an improvement in the reset job specimens. The best example is the menu for the Medical Association, which is especially attractive. You crowd your letter-head forms too near the top of the stock.

A PACKAGE from The William F. Fell Company, Philadelphia, always means something of interest, and this last consignment is no disappointment. The folder for the Babies' Fresh Air Fund is a distinct novelty.

Two splendid advertising books, "Camp Cloverback" and "The Great Ship Seaweed," have been received from the printers, The Gardner Printing Company, Cleveland, Ohio. These booklets are of the kind so good that critic would be compelled to turn crank in order to find anything wrong in them.

*Privately: TYPOGRAPHER
DESIGNER & LETTERER*

HARRY W. LEGGETT
39 PRIMROSE AVENUE
OTTAWA
ONTARIO

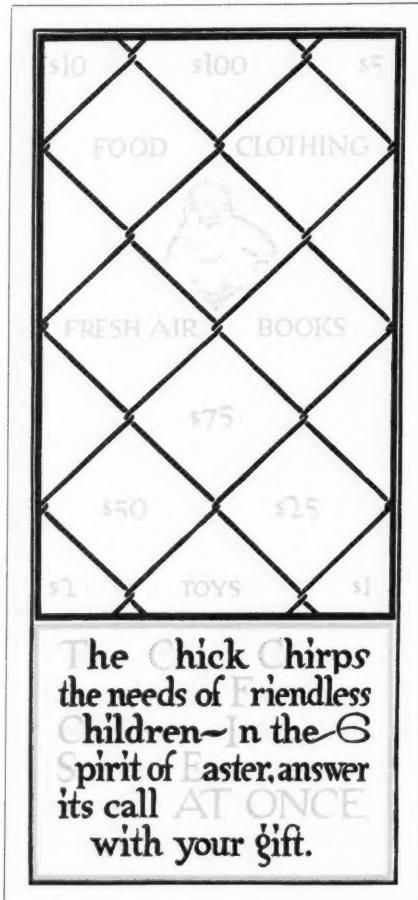
*Publicly: CLERK-IN-CHARGE of
PRINTING with the DEPARTMENT
of the INTERIOR, CANADA*

Handsome letter-head by Harry W. Leggett.

M. O'BRYAN, Lethbridge, Canada.—The specimens which you have sent us are very satisfactory indeed, but, in some instances, where light colors are used we imagine the disk of the press was not satisfactorily cleaned, for the ink is made dull through the presence of black ink and oil. The typography throughout is satisfactory.

HORACE CARR, Cleveland, Ohio.—In all your work there is character and an individuality that makes possible its selection from any number of miscellaneous samples. The announcement for Miss Ford, the soprano, is very attractive, printed in two colors, on rough linen stock, and with a half-tone of the artist tipped at the top of the sheet.

CENTRAL TECHNICAL COLLEGE, Sydney, Australia.—The work which you have sent us is very satisfactory from every standpoint except that of decoration. In this respect, however, your students show a tendency to incorporate in their designs too much of the decorative element which, in some cases, subordinates the text. Decoration should be used only when it adds character to a design or serves to assist in giving prominence to the features.



An interesting and appropriate page by The Wm. F. Fell Company, Philadelphia.

A BOOK ON PRINTING

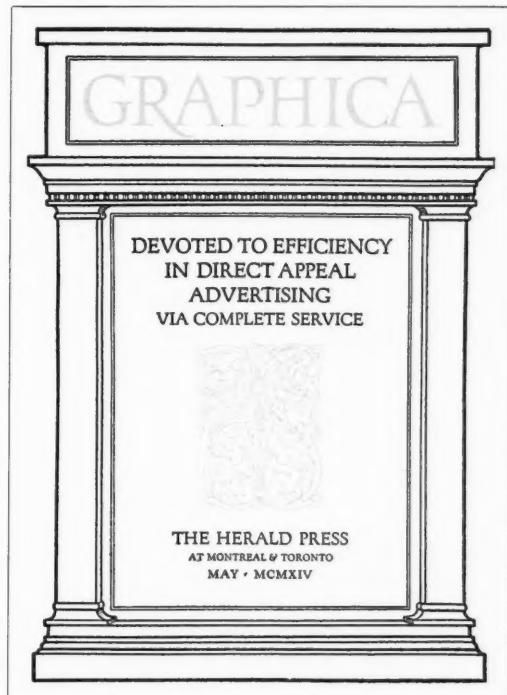
By CHARLES EATON SMITH



THE EMPIRE PRESS
CHICAGO 1907

Hand-lettered cover-page by Elwood B. Unruh, an I. T. U. Course student.

GUY COMFORT, Perry, New York.—Of the work you have sent us the post-card is best. The ornament is not too large, and the only criticism we would make of this card is in regard to the italic initial letter. The folder would have been better had you not set the initials in the broken rules as you have done throughout. It is seldom desirable to break a panel in order to run a line of type through. The effect is not to increase its legibility, nor to improve the design from an artistic standpoint.



Cover of a handsome house organ by the Herald Press, Montreal, Canada.

R. T. PORCH, Huntsville, Texas.—The manner in which you have used the feather in the booklet cover, attaching it to the cap of the man in the illustration, is very commendable. We do not like the type you have used, however, it being better suited for the composition of advertisements.

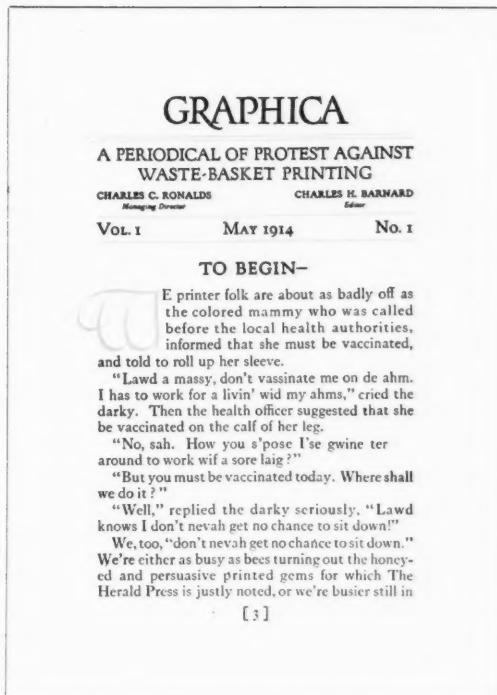
HERALD PRESS, Montreal, Canada.—Your house organ, *Graphica*, is handsomely composed and printed. In fact, it has a style that might be imitated with profit by many other printers. We are reproducing the first page and cover for the benefit of readers of this department, who are sure to profit by its appearance in these columns.

EDWARD C. STERRY, Kamloops, British Columbia.—We believe your rearrangement of the page for the Sons of England banquet would prove more interesting inasmuch as the other specimen is rather conventional in design. Our criticism of the original specimen is the printing of the last line of the main group in red. We feel that there should be at least one blue line below. We can not see a good reason for underscoring the word "banquet."

LOREN C. HUNTER, Wamego, Kansas.—Endeavoring to make a specified amount of copy fill a design generally leads the printer into difficulty, and the result is very often an illegible piece of work. It is seldom, if ever, advisable to set a word as you have "Convocation," one letter below the preceding one of the word. Legibility should be the basis of all typographic design.

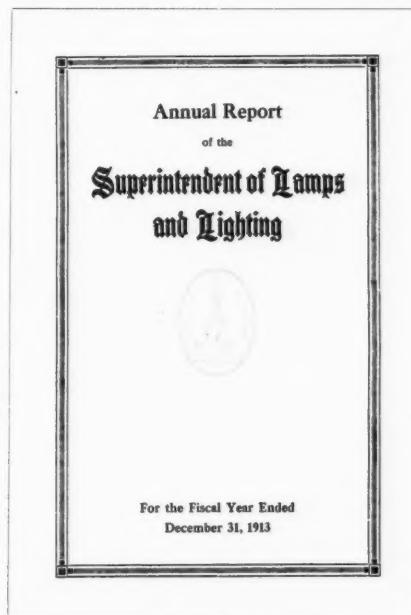
THE ROLLER PRINTING COMPANY, Canton, Ohio.—The work you have sent us is very satisfactory. We do not, however, admire the border which you have used around the motto inasmuch as it gives the whole a "spotty" appearance that is not pleasing. Your folder, "Don't Stare Up the Steps," is especially attractive. Here the rules about the same border as used in the mottoes serve to hold the units together, and the appearance is more pleasing.

FROM the American Printing Company, Manistee, Michigan, has been received an especially attractive booklet. The half-tone work compares favorably with the best cylinder-press product, although executed upon a 14 by 22 inch jobber. The cover is especially attractive—in fact striking—the selection of colors



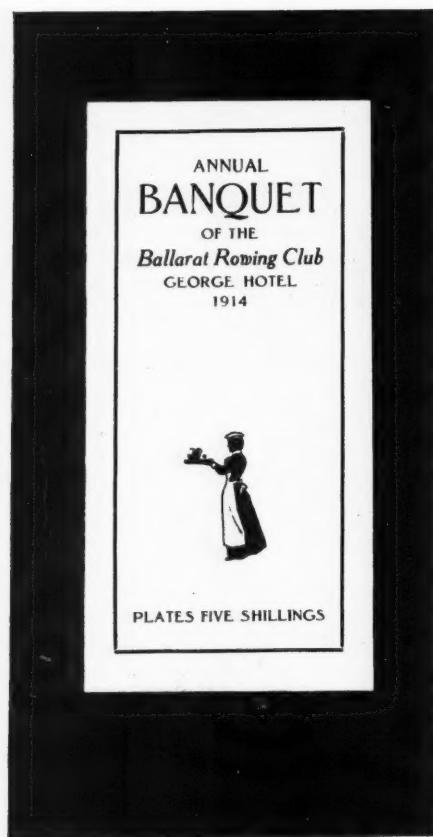
First page of initial number of *Graphica*, by the Herald Press, Montreal, Canada.

being very well made. The text pages are printed in black ink upon azure stock, a green tint furnishing an attractive background for the running heads, which are hand-lettered. Chester P. Emerson has but recently purchased the American Printing Company, having previously worked for others in Grand Rapids.



Page by Alfred G Fischer, apprentice, Baltimore, Maryland.

WILLIAM J. ACKER, Hinton, Oklahoma.—There is too much red in the folder for the jeweler. The heading and, perhaps, the signature only in red would have been more satisfactory. The advertisement is satisfactorily displayed, although the use of leaders from item to price throughout would effect a great



Attractive menu cover by Albert E. Dorling, Ballarat, Victoria, Australia.

improvement. There is opportunity for improvement in press-work in which the pressman would be materially assisted by a better grade of ink.

W. H. WRIGHT, Electric Printer, North Tonawanda, New York.—The house organ could be improved upon by placing rule borders around all the advertisements. In some instances you have utilized too many decorative devices in these advertisements, which serves to detract attention from the type-matter. Our best advertisement results when the matter is gathered into as few groups as possible, thus making reading less difficult. The blotter represents a very clever idea and is well executed.

EDGAR E. WOOD, Newport News, Virginia.—The two folders present an interesting problem. From the standpoint of appropriateness the emblem of the I. O. O. F. is better decoration, but from the standpoint of art the shape of the other ornament is more satisfactory. We can hardly select between the two for these reasons. We are sure, however, that the elimination of the hair-line rule separating the lower lines would improve the appearance of the work.

WILLIAM HANSELMAN, Toledo, Ohio.—A more symmetrical arrangement and the selection of a type-face that would obviate the necessity of such wide letter-spacing would work an improvement in your title for the Easter Grand Concert. This wide spacing probably prompted you to use the rules in an effort to hold the letters together. Underscoring in title-pages is not a good practice. We also believe a color-scheme not quite so

glaring would be better suited for work of this character. We are showing a resetting of this design in the color insert of this issue.

A LARGE package of printing has been received from Albert E. Dorling, with Tullock & King, Ballarat, Victoria, Australia, which represents high-class work in all departments. We are reproducing herewith a menu cover, the original of which, printed in brown and green upon India tint-stock and then tipped on brown cover-stock, is very attractive. The cover, "Common Sense," could be improved by raising the ornament, for, as it is, the white space is too evenly divided, and there is a lack of proportion. The blotters are "catchy." You show splendid ability in the designs which you cut from linoleum. We call your attention to the last page of the color insert in this issue, where we have used part of your splendid letter as copy for a book page.



First-prize specimen in Australian contest by Albert E. Dorling.

THE INLAND PRINTER has received from the Sam'l C. Tatum Company, Cincinnati, Ohio, a handsome catalogue advertising its line of loose-leaf devices. The catalogue is a product of this firm's private printing-plant, and is a splendid example of high-class work. The presswork is especially good, and the cover, in two colors and embossed, is more than pleasing. The Tatum Company takes much pride in the production of this catalogue for the reason that its printing-plant has been in operation but a few months.



BY BERNARD DANIELS.

Additional Cost for Standing Matter.

That the list of items entering into the cost of holding standing type for the benefit of the customer, in our last issue, was not exhaustive, is shown by the following extract from a letter received a few days after it was written:

"In relation to the cost of holding standing matter, your discussion is certainly interesting and valuable. I have one suggestion to make as applying to the list of items entering into the cost: That of the liability of accident. A recent inspection shows that I have at the present time the equivalent of over 1,500 octavo pages tied up and standing. Although I have most of this material stored on substantial shelving in pigeonholes built especially for the purpose, and although the storage-room is separate from my workrooms, from time to time when we go to take out pages we discover that in some unaccountable way pied matter is found sometimes an entire page is distorted so that it is necessary to reset it entirely, at my expense. I think we are as careful as any one can be, but experience has shown me that this is an important item that has to be considered."

This question of accident is an important one, as a customer who has ordered you to keep his catalogue standing will offer very decided objections to paying for resetting the most difficult and expensive pages, and you know that it always is just these pages to which accidents happen.

As our correspondent says, it is always in some unaccountable way that these accidents happen, and that is just the reason there should be some provision made for insuring against the expense so caused by adding a percentage or a certain rate an inch to cover it. Perhaps the rate of five cents mentioned will be enough, or perhaps the rate should be a half cent an inch more to cover this risk. On second thought, we are almost persuaded that that half cent should be added to each of the period rates, as there is the same risk of accident each time the pages are handled, whether it be once a year or once a month.

There should be a general understanding among printers on this subject, and this column is open for an exchange of opinion as to the right charge for standing matter.

Labor Cost.

In a recent letter, F. I. Ellick, the cost expert, says regarding the relation between the wages paid and the actual cost of labor:

"If you will get the bulletin, 'Statistics for the Printing and Publishing Industry,' issued by the Department of Commerce for the Thirteenth Census of the United States, and refer to page 3 and do some figuring from Table 1, you will have some of the most interesting dope that you ever came across. I have just found by figuring that in all of the industries in the printing line, including

newspapers, the expense as compared with the wage payroll is 15 $\frac{3}{4}$ per cent; and eliminating the newspapers and periodicals, the expense is 97 $\frac{1}{10}$ per cent, and this is without interest or depreciation.

"You will remember in my talks I always take the wage of the employee, add a percentage to take care of the non-chargeable, and then add the general percentage, which I have always stated was 100 per cent. Here I find something just to back me up, but which evidently is even greater when the interest and depreciation are added."

This bears out some investigations of our own which go to prove that the actual cost value of the money paid out in wages in the printing business is 260 per cent of the amount paid the workman. That is to say that for every dollar paid out you must receive two dollars and sixty cents before the profit on the transaction begins.

You will note that Mr. Ellick gets an added 100 per cent without interest and depreciation and finds actual figures in the government census reports to sustain his position. It is interesting to note from time to time how the actual figures are establishing the principles laid down by the pioneer cost experts several years ago, despite the rabid denials of the parties most interested that any such costs could be possible in their plants.

It certainly must be encouraging to Mr. Ellick to find such reliable figures to sustain his oft-repeated advice to the printers all over the land to look carefully into this labor-cost problem.

The Cost of Errors.

One of the speakers at a recent cost congress, in speaking of the cost of errors in the printing-plant and the means of eliminating them, stated that he had found that when the workmen were fully impressed with the true importance of what seemed to them trifling mistakes there was a considerable decrease in the number and frequency of these mistakes. One of the methods that he had found effectual in securing this decrease of errors and spoilage had been the placing in the hands of the employees and posting in conspicuous places in the workrooms, of cards bearing such items as the following:

"An error which spoils a \$10 job destroys the profit on sixty-six hours of a compositor's work."

"A \$10 spoilage in the job-press room is equal to the loss of the profit on a week's work on a Gordon press."

"Ten dollars of spoilage in the bindery is equivalent to the loss of all the profit on seventy hours' work of the big folder."

"When you spoil a \$10 job you are throwing away the profit on the wire-stitcher for more than a week."

"An error which costs the house the loss of \$10 makes it necessary to sell \$200 worth of additional business to split even."

THE INLAND PRINTER

This last card was handed to the salesmen and placed on their desks together with an order blank and instructions to carefully fill out every item as "it cost money to ask questions in the office, and lack of proper information was the cause of the greater part of the errors and spoilage in the plant."

Here is a line of thought that can well be followed to its limit by every printer who ever has an error that causes him to make an allowance or reprint a job—and that takes in every printer of whom we have ever heard—as it will help him to bring the majority of his force to a clearer realization of the value of an error and its results. Any one who is not fully satisfied of the correctness of the figures given can work out others to his own cost basis and use his own figures. The idea, however, strikes us as being well worth trying out.

The Numbering Problem.

That the numbering problem is one of universal interest is shown by the letters received since our issue containing the article on the subject, and we select the following for answer because it seems to contain an error that is quite too frequent regarding special machinery and purchases:

I have read with interest your article entitled, "The Numbering Problem," in a recent issue.

It seems to me that neither of the examples given offers the correct solution of the problem, and I submit the following figures on the second example: About 50,000 blanks, 5 by 12 inches, numbered in three places, run three up on a 15 by 12 inch sheet, with nine numbering machines.

Nine machines, at \$6.....	\$54.00
Lock-up	1.00
Make-ready	1.20
Run	16.00
	\$72.20
Deduct value of secondhand machines, probably \$4 each	36.00
	\$36.20
Cost of job.....	\$36.20
Add 25 per cent.....	9.05
	\$45.25

According to this plan of figuring, the printer who gets \$45 for the job comes within 25 cents of getting the correct price. I can see no reason why an arbitrary rule should be made to charge one-half the cost of machines to the job and add a profit on top of that. The one question to be determined is how much the machines are actually worth after the job is done, and this should be deducted before profit is figured.

So much is written nowadays about getting a fair price for work that cost experts are apt to forget that the customer has some rights.

Very truly yours,
THE VERMONT PRINTING COMPANY,
E. H. CRANE.

Mr. Crane objects to the charging of one-half of the value of the special machines, and thinks that the machines should be taken as of a value of two-thirds the cost price and only one-third charged against the job. He also desires to credit the job with the reserve value before adding the profit.

Now, let us suppose that those machines, or, for that matter, any other material that would be of future use in the plant, were bought especially for the job; the question is, what is the real value of the remainder of the purchase after the one use? If the machines were offered for sale in the open market it might be possible to secure half the original price for them, but experience proves that the usual price would be one-third the cost. If such is the case, then half the cost is a very moderate charge against the original job for which they were purchased. This has been shown to be a fact by extended investigation, and that is why cost experts advise the charge of

one-half the cost on all material that can be used again in the general course of business.

As Mr. Crane says, the customer has some rights, but they are not the right to the use of the printer's brains and ingenuity for nothing, nor the right to have him spend money for special facilities that he may not need for some time without paying for the investment. Therefore, it is right to charge the investment before adding profit and deduct the net value of the machines left from the total, but this is not a serious enough item to quarrel about with a good customer.

One correspondent makes the point that the printer ought to have any required number of machines as part of his normal equipment and should, therefore, make no charge on this account, although he does admit that a small percentage might be charged on account of the wear and tear on the machines. If this statement were the correct one, then the printer should have every type, ornament, border, or other incidental that the customer could want, and provide them without cost if he happened not to have them.

Almost all of them seem to forget that the typographic numbering-machine, like many other labor-saving improvements, was designed to be a moneymaker for the printer, and that the business is suffering to-day because too many printers did not realize this and gave all the saving to their customers; not because they were entitled to any of it, but because they were smart enough to get it out of them. The right of the customer is to the use of average modern facilities by average expert workmen at such a price as will leave the printer doing the work a reasonable profit after all the costs of production and selling are taken care of. Anything less than this is unfair to both parties to the transaction.

Speed! Speed! Speed!

Yes, we attended the great Graphic Arts Exhibition in New York, and we saw many good things and felt well repaid for the time and expense of the trip. The thing that impressed us the most was not any individual machine or exhibit, but rather the intense effort to attain higher and higher speeds in the production of printed matter, especially the smaller sized sheets. There is a good and valid excuse for the effort to reach the highest possible speed in printing the daily newspaper, or in producing the tremendous editions of some of the popular magazines; possibly there is a real necessity for speed in the making of the cheaper grade of advertising matter that is used by the so-called patent-medicine trade; but that the printer should strain, and the manufacturer exhaust, untold quantities of brain matter in devising machines for printing jobwork at speeds so high that the rollers are unable to properly deposit the ink on the face of the form, or the impression dwell long enough to fix it to the paper, seems just a little ridiculous to one whose time is mainly spent in adjusting the price so that the office will get the job without actual loss and at a possible profit.

Each gain in speed has been hailed by the printer and his customer as a reduction in cost, and the customer has usually kept well enough posted to get out of the printer all the saving, and a little more. The misleading claims of the manufacturers have been spread broadcast, not only among the printing trade but among business men generally, and in many cases the actual wage cost used as the cost of production, until the remark of one visitor seems to have a basis of good judgment. He said: "None of this high-speed stuff for me. I buy the best machinery that I can find and run it as fast as good work can be done, and

when it is worn out I usually have the money to buy more for cash. My cost system is my guide, and when those cheap guys come along and ask me if I have a fast press, I tell them I have the best equipment that money can buy, and that it will run as fast as fine printing can be done right, and that I do not attempt to nor care to do the other kind."

The other feature that struck us was the great number of automatically-fed machines, and the wonderful growth of the attempt to do away with the uncertainty of the human job-press feeder. Some of these, too, had the speed mania, but the buyer of them can reap the benefits of their work without trying to see how fast they will run before falling apart. The advances in this line naturally are great and many are desirable according to the class of work handled; and it would seem that the automatic job-press feeder would soon be as staple an article as the automatic cylinder-press feeder.

Speed? What is it to you if you give away the benefits? The only way is to see that your self-feeder and high-speed press is properly given its separate department in your cost system, and that your customer pays the cost plus a reasonable profit.

The Cost of Cost-Keeping.

There are a number of printers who profess to be afraid of the tremendous cost of keeping up a cost system, and use that as an excuse for not installing one. One such recently said: "What is the use of putting in a system to show you what the work is costing, and thereby adding to that cost more than you can possibly save by increasing the prices on the few low-priced jobs that you can make a raise on?"

The manager of a large retail store, in conversation with a few other business men, the other day made the remark that it cost his store three per cent of the gross sales to keep tab on the costs of selling and efficiency of the sales force, and that he considered the money as well spent because it enabled him to find and stop the leaks caused by poor buying and salesmanship before it was too late to save the profits.

An inquiry among a number of printing-plants having complete cost systems brought out the fact that not one of them was spending two per cent of the sales for cost work, and that most of them were getting off with one per cent or thereabouts. Not much money to pay for insurance against loss through preventable mistakes and inefficiency.

The smallest plant interviewed was only doing a business of about \$15,000 per annum, and its cost for the cost system was an average of two hours a day for a nine-dollar girl, twenty dollars' worth of printing and paper, and one-half of a day a month for the proprietor, a total of perhaps \$175 per annum, less than one and a quarter per cent.

The plant where the cost was the highest had a very elaborate system which gave them the actual cost per productive hour for each machine in the plant and for each class of employee, as well as numerous percentage records that made it possible to keep very close tab on the various little leaks that are almost sure to occur even in the best-managed plants. In this plant the cost was one and nine-tenths per cent of the gross sales, which amounted to nearly \$300,000.

The one having the lowest cost of keeping cost was a plant where the proprietor was a live-wire who kept always looking for little leaks and troubles and had reduced his cost system down to a part of the regular bookkeeping of the business and arranged his ledger accounts so as to

agree with the records needed by the cost system, the whole matter being attended to by the bookkeeper, who was a young lady receiving a salary of twelve dollars a week. This plant did a business amounting to almost \$60,000 per annum.

These examples should be sufficient to convince any unprejudiced printer of the very low cost of the cost system, so far as management is concerned; but read what one of them—one of those paying the most for the work—says: "Since I have had the cost system in my plant my costs have been reduced over seven per cent in the pressroom and over twelve per cent in the composing-room. I do not know how much in the bindery, as we never had any means of knowing what things did cost there. I consider that the cost system is paying me a dividend of more than two hundred per cent on its cost, and is the best investment I am making to-day."

During this investigation one man was found who declared the cost system to be a dismal failure and needless expense. He put in a system, ran it for about seven months and found that it made it appear that almost every job was costing more than he was getting for it, and he then threw it out, as he knew he was making money because he was taking it out of the business every month. He admitted, however, that he did not take out any replacement account or interest, because it was all nonsense to rob the business like that just for a fad. He started in business with six hundred dollars and now has a plant worth fully ten thousand, and all paid for. Further inquiry showed that he was not especially regarded as a good risk by the trade, and that his ten-thousand-dollar plant was officially considered as worth one-fourth that amount by the supply houses.

This just to show the other side, for the wise ones were and well pleased with the results and were making preparations to carry the system still further in the expectation of getting greater benefits from its results.



Herbert Julian Bosley.

The new sporting editor of *The Utica Herald*. Five-month-old son of Jerry Bosley, publisher of *The Utica Herald*, Utica, Missouri.



This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

Compositor Seeks Change of Climate.

(1933) A young man, thirty-four years of age, unmarried, with twenty years' experience in both hand and machine composition, both newspaper and job work, would like a change of climate. Has had experience on models 1, 2, 3, 4, 5, and 8. At present employed in union shop. Would like to locate in Middle West or West.

Office Man Seeks Connection.

(1934) A young man who has had a general experience in the printing business would like to connect with a large up-to-date concern. Has had ten years' experience in office, and as head of different departments.

Linotype Operator Desires Change.

(1935) A young man of best character and excellent habits wishes to make a change on July 1, where good services of linotype operator will be appreciated. Speed 5,000 ems brevier, clean proofs. Southern or Atlantic States preferred. Union.

Seeks Position as Foreman or Superintendent.

(1936) A position as foreman or superintendent is wanted by young man thirty-eight years of age. Has had six years' experience as foreman and manager. Understands estimating and modern cost methods; can get maximum results at minimum cost. Familiar with linotype and monotype machines. Permanent high-grade position wanted anywhere in the United States. Married.

Mechanical Superintendent Seeks Change.

(1937) Young man with several years' experience in the printing trade, as editor of weekly newspaper, composing-room foreman and superintendent, desires to make a change to better his position. Is a practical all-around printer. Experienced on linotype and monotype machines. Desires to get in touch with live firm appreciating good hard work and earnest endeavor, with chance for promotion. At least \$150 a month. Single, union. Good clean habits. Best of references.

Would Take Charge of Purchasing Department of Publishing House.

(1938) A tactful, energetic executive would like the opportunity of looking after the purchasing department of a magazine printing and publishing establishment. Has had many years' experience as manager, assistant superintendent, office manager and purchasing agent of large publishing houses. Is a student of advertising, and can estimate. Possesses good judgment, initiative, and is a good correspondent. American, age thirty-three years,

married, speaks German fluently. No undesirable habits. Salary expected, \$3,000 per annum to start. Looking for broader opportunity. Wishes to locate in New York city or immediate vicinity.

Pressman-Foreman Seeks Change.

(1939) A thoroughly competent pressman with executive ability, at present employed in a well-known Chicago plant, would like to make connections with a first-class medium-sized house, where work of the better class is done. Well up in color and art work. Has no objection to taking position as a working foreman. First-class references as to character and ability.

Linotype Machinist.

(1940) A young linotype machinist wishes to get in touch with a newspaper or other firm where he could serve only as a machinist. Has had seven years' experience, and is a first-class mechanic. Thoroughly familiar with all models of linotypes.

All-Around Printer-Foreman Wanted.

(1941) There is an opening in an up-to-date weekly and job office in a live New York town for an all-around printer-foreman with linotype experience. References required.

Advertising Manager Desires Change.

(1942) Young unmarried man would like position as director of the service and promotion department of some daily newspaper in city of over one hundred thousand; will consider a position as advertising manager of newspaper in smaller city. Has over eight years' advertising experience, such as planning and supervising advertising campaigns, buying space, preparation of booklets, catalogues, and other forms of advertising, and correspondence. Has had experience as editor and business manager. Good education. Executive and administrative ability.

Paper-Stock Cutter and Shipping Clerk.

(1943) A paper-stock cutter and shipping clerk, married man, fifteen years' practical experience handling all details pertaining to stock and cutting room, packing and shipping, with good executive ability, is looking for a position.

Up-to-date Pressman Seeks Change.

(1944) A first-class, up-to-date pressman seeks change of climate. Fifteen years' experience in printing business. Is a skilled mechanic, understanding any make of machine. Experienced on book, catalogue, carton and label work, also half-tones, and is a first-class colorman. Five years with present firm, running on three and four color work. Qualified to handle men. Married. Thirty-five years of age. Can furnish best of references.

Young Lady Compositor Wants Position as Linotype Operator.

(1945) A young lady with seven years' experience as hand compositor, monoline operator and linotype operator, would like a position in the latter capacity. Average speed, 5,000 ems an hour, clean proofs. Non-union. Prefers eastern coast of United States or Canada, but will go anywhere.

Would Like Foremanship.

(1946) A union jobman is looking for position on account of change in management of present firm. Experienced on job and newspaper work. Would like foremanship. Prefers West or Middle West. Married. References.

Compositor Seeks Position on Newspaper.

(1947) A man having eighteen years' experience as book and job compositor seeks position on newspaper in country town or seashore resort. Recently took a course at the Mergenthaler factory learning the operation of the linotype. Keyboard efficiency is limited, but has good working knowledge of the machine.

Proofreader Desires Change.

(1948) A young lady proofreader is desirous of making a change. Has been reading on book and job work for eight years; previous to that had several years on book and newspaper composition. In present position six years and a half. Prefers eastern States. Non-union.

Pressman Wants to Better His Position.

(1949) A job pressman of twelve years' experience on commercial, half-tone, and process color-printing desires change with opportunity of bettering himself. Will go anywhere. Married.

Composing-Room Foreman.

(1950) Position wanted as foreman in composing-room by a man who can successfully conduct a large plant. Experienced on catalogues, editions, loose-leaf forms, and blank-books. Union.

Pressman Desires Position.

(1951) A first-class practical pressman wishes to connect with and purchase an interest in a good weekly and job-printing shop about one hundred miles or less outside of Chicago, where owner wishes to enlarge his business.

Mechanical Assistant to Superintendent.

(1952) Position wanted as mechanical assistant to superintendent or manager, or other position where the following experience would be of mutual value: Expert monotype, linotype, mechanic; modern, practical, all-around printer; general constructor; capable and willing instructor; expert on type handling and sorts system; has had experience as foreman, and charge of monotype departments, guarantees monotype success; fourteen years' experience, age thirty, married. Prefers northern city.

Young Lady Proofreader Desires Position.

(1953) A young lady, experienced on technical, legal, encyclopedic and magazine work, general reading and editing, also indexing, compiling, abstract writing, etc., desires position as proofreader. Prefers work that carries responsibility and creative element. Has good knowledge of printing business as to prices, stock, and the like, such as enables O. K.'ing of bills. Desires an office where good daylight and fresh air are office conditions, also no close proximity to machinery. References.

Foreman Seeks Position.

(1954) An all-around printer of sixteen years' experience on advertisements, commercial and catalogue work, and linotype, would like to take position where he could work part time on linotype and part time on floor, or as composing-room foreman in small shop.

Printing Salesman Seeks Position.

(1955) Position wanted as printing salesman. At present well along with the course put out by the Nashville Typothetae. Has had twenty years' experience in printing business as foreman, superintendent and stock-buyer. Has had some selling experience.

Wants to Master Linotype.

(1956) A young man with about six years' all-around experience in the printing business, on both advertisements and job composition, and platen presswork, would like to get a position where he can master the linotype. Has had some experience on the machine. At present is manager for country newspaper and job office. Will go anywhere.

Platen Pressman Wants Position.

(1957) A platen pressman who thoroughly understands auto press desires position. References furnished.

Working or Silent Partner with Capital Wanted.

(1958) A good opportunity is open for some one having \$10,000 to invest, either as a working or silent partner, in a machine-shop manufacturing printers' machinery. Shop is equipped with the latest and best machinery for turning out the work, and owner has other machines he desires to build. Any one having the money to invest should investigate this proposition.

Opening for Pressman.

(1959) There is an opening for a competent platen and cylinder pressman having a good knowledge of the mechanical end of the business, in a first-class country weekly and job office. Good wages. Steady position for right man. Western Pennsylvania town with college and good public schools.

Opening for Printing Salesman.

(1960) There is an opening for a capable booklet, catalogue and commercial-printing salesman with ability to suggest publicity, selling and system ideas. One able to estimate, lay out work for the shop and manage a department employing several hands. Equipment consists of modern steel furniture, auto press, three job presses, bindery equipment. Location in Rhode Island. Give age, experience, references and salary expected.

Openings for Foreman and Job-Compositor.

(1961) There is an opening for a general working foreman for private printing-plant employing about twenty-five people, in Illinois. Must be competent to direct and oversee work in composing-room, pressroom, and bindery. Shop turns out good grade of labels, advertising booklets, also office stationery, forms, etc. Opening also for first-class job-compositor. Steady employment. Plant operated on the open-shop basis.

Wants to Buy Newspaper Business.

(1962) A man wishes to invest in a newspaper office in a city of from fifty thousand to one hundred thousand. Has been successful in operating an eastern daily, but has sold out. Is willing to invest, or to take option to buy, or a share of the profits if the proposition is good enough. Is not interested in job-printing business.

Partner Wanted in Newspaper Business.

(1963) A concern in State of New York, having a job-plant and conducting two monthly magazines, is desirous of starting a local paper and wants to get in touch with man to act as working partner. Good business prospects in live and growing town.

Opening for Foreman.

(1964) There is an opening for an all-around country printer, one who can do the work that comes to a small job-shop. Prefer one who is ready to graduate into a foremanship in small shop handling college work almost exclusively. Building and plant new, light, and up to date. References required. Tobacco and liquor not tolerated.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Cutting and Printing of Recording Gage Dials.

(1626) Submits an impression of a circular dial, $1\frac{1}{4}$ inches in diameter, on stock 13 inches square. The dial consists of circular lines, six points apart, with other lines crossing them. The printer writes: "I print a good many dials like the one enclosed, and would like you to tell me the best method of punching out the center hole at the time of printing."

Answer.—We believe you can do this work simultaneously by having a steel cutting die locked up within the form. This die should be a trifle under type-height. The cutting will be done by the die impinging on a piece of brass rule pasted to the top sheet of the tympan. About every two hundred sheets the form should be lifted from the press and the disks pushed out of the die. These dies are made with the interior diameter of the die several thousandths of an inch greater below, so that the paper is easily pushed out. If you print nothing else but these dials you could drill a hole in the bed of the press, or arrange the die at the bottom so as to discharge the cutout pieces through a hole that would match a larger one in the base of the electrotype. In this way the small pieces would be dislodged without much delay.

Printing a Half-Tone on Bond Paper.

(1628) "We are trying to find a method of printing on bond paper from a half-tone plate. Is there not some preparation in the nature of white ink or other composition with which the paper can first be printed with a smooth plate the size of the half-tone so as to make the printing surface uniform? We want to use a half-tone of 180 or 200 line screen on a good bond paper."

Answer.—We would advise you not to attempt it as it is an impossible combination. You can not produce satisfactory work on bond paper except by the offset process. Still, if you are determined to try it, you may proceed as follows: Take an impression of the plate and send it to an engraver and ask him to furnish a polished copper plate mounted on a solid base (not a skeletonized base). This plate must be the exact dimensions of the half-tone you are to print. Lock the plate in a chase, a trifle below the center. Remove the rollers from the press. For a tympan use two sheets of hard manila, and beneath these place two sheets of stencil brass. The position of the plate must be ascertained and the guides set. Give the plate all the squeeze possible, and run the press fast enough so it will not stall on the impression. If you have an extra press make the form ready thereon so that the half-tone will print up reasonably well on enamel stock. Take about two or three impressions on each sheet with the blank plate and very soon after print the half-tone plate. Do not run through the entire amount of stock before printing on the half-tone, otherwise the paper will partially recover from

the flattening out it received from the copper plate. The half-tone should be printed as lightly as possible, using ample ink to compensate for lack of impression. Spread out the stock to dry for at least twenty-four hours. Use the stiffest job black with your hardest, smoothest rollers. A 133-line screen would be better than a 200-line screen. We can see no advantage in printing a ground tint, as it will scarcely flatten out the fibers any better than a plain smooth plate. If you are able to supply sufficient heat to the plate it would materially assist in the smoothing out of the surface of the stock.

Printing from Engraved Plates.

(1627) "Please describe the method of printing from engraved copper plates. Can this work be done on an ordinary job press? Is a special ink required?"

Answer.—The process of printing from an engraved plate begins with the preparation of the plate. Usually a piece of heavy tough paper is pasted to the under side of the plate to coincide with the engraved lines thereon. This is to accentuate the pressure. The incised part of the plate is coated with a special heavy-bodied ink which fills the engraved lines. The ink is then rubbed off the plate with a cloth. This operation requires considerable skill as the ink must be removed from the surface of the plate without wiping out the ink in the incised lines. When the plate is fairly clean the surface is polished by putting some whiting on the palm of the hand and rubbing over it. The plate is placed on the iron bed of the press, a card laid thereon, and the bed passed under the iron cylinder. Between the card and cylinder is a piece of thick felt, which, with the immense pressure exerted, tends to press the card to the plate so that when the card is lifted off the ink adheres and appears slightly in relief. Operators on these presses are called plate printers.

The Scumming of Ink in Cans.

(1629) "Is there anything that will successfully keep ink from coating in cans without injury to the ink? I have yet to see the shop where ink is kept without waste from scum. I understand that lithographers do not waste ink. Is the mechanical overlay feasible for a small shop? If so, which is the best and where can I get it?"

Answer.—It may be said that there is no absolute remedy against waste of job inks as they contain driers, and on exposure to the air will scum. It is the practice of some pressmen to pour a thin varnish over the ink remaining in the can after a quantity has been removed. This keeps the air from the ink, and to some extent will prevent scumming. When it is necessary to use the ink again the varnish is poured off. As job inks will dry after the lapse of some time even in closed collapsible tubes, it will be seen that scumming in cans can not be wholly prevented. In some

shops an ink mill is used to grind the scum. This is not practicable in small shops owing to the cost of the apparatus. An overlay outfit is desirable for small shops where the better class of half-tone work is done. The following firms will quote you prices on their overlay outfits: Gilbert, Harris & Co., 416 North Laramie avenue, Chicago, Illinois; Watzelham & Speyer, 183 William street, New York city; William E. Radke, 121 Oklahoma avenue, Milwaukee, Wisconsin.

Printing a Zinc Plate.

(1631) Submits a letter-head printed from a zinc plate. The design is lettered in large shaded script with shaded ornaments. The form included type and a small zinc plate. The printer, evidently dissatisfied with the appearance of the work, writes: "As a subscriber to your paper I ask your opinion of the letter-head. It is printed from an ordinary zinc plate made from a drawing. I wish to know if there is a plate that can be made for this kind of work that will give better results on ordinary bond paper than appear on this sample, the work to be printed on a platen press."

Answer.—The unsatisfactory appearance of the plate is due to the make-ready and printing, not to the plate. In work of this kind you should use a hard tympan, carrying but a few sheets. Below the top sheet place a sheet of celluloid or thin stencil brass. Use the best black ink obtainable. The rollers should be hard and smooth in order to withstand the pull of a stiff job ink. It is advisable to have such a form as this one electrotyped. The cerotype plates furnished by engravers for this kind of work are well suited for bond papers. The make-ready, inks, and rollers should be the best.

Locking Chase on Bed of Press.

(1630) A pressman submits two diagrams showing how a chase may be locked on the bed of a cylinder press. Plate 1 shows a cross-barred chase centered between the bed-bearers with several pieces of wood furniture at the back end. Between the chase and the clamps are pieces of reglets. Plate 2 shows a chase of the same size with cross-bars. It is centered between the bearers. Wood furniture is placed on both sides, with iron quoins on right side to lock the furniture in position. Across the front end is a full-length piece of furniture, and next to the clamps, except for reglets, is an iron bar of the same dimensions as the piece of furniture. Behind the form is one full-length piece of wood furniture. The pressman writes: "Enclosed you will find two diagrams. I wish to know if No. 2 is not an improvement over No. 1 for a type-form, the object of which is to prevent work-ups. In No. 1 I have no furniture between the chase and bearers, and the chase extends over the bed of the press. No. 2 has furniture between the chase and bearers on both sides, and the chase lies in the bed of the press with a piece of furniture and an iron bar in front. (1) Do the crossbars in the chase make it unnecessary to fill out between the chase and the bearers? (2) Does it not make a weak lock-up without the furniture on the sides, and cause work-ups?"

Answer.—(1) Diagram 2 shows the proper way to lock a chase on the bed of a press. The crossbars make a chase more rigid and tend to prevent its spreading from the force of the quoins in the lock-up. There may not be as much need of side lock-up with crossbars as where they are absent. On register forms and long runs, we consider it a safe practice to fill in on both sides of the chase to prevent lateral movement. On short runs it need not be done, especially on jobwork where varying sizes of chases are being used. (2) The lock-up is weak or strong according to the

care exercised by the pressman. With side furniture the lock-up of a weak or thin chase is relatively improved. The use of side lock-up without proper care in clamp locking will not prevent quads and other material working up. The following plan may be used where other conditions are normal: When the chase has been given proper position, the side furniture and the clamps being brought to a bearing, the form may be unlocked and planed down. Before fully tightening the quoins, the side lock-up may be given by the quoins, and the clamps may be brought up to a firm bearing. When this is done the form quoins may be given the final tightening, followed by a planing down to see if the form has sprung. If all parts of the form have the proper sound in planing down, one may conclude that the type lies on the bed as it should. Logically, no work-ups should now occur; but they will, sometimes, on account of the pull of the rollers, or improper justification of lines. The bumping of the rack when the bed reverses on high speeds tends by its vibration to raise quads and other material that is below the printing height. Forms have been known to develop work-ups when run at 1,500 impressions an hour. On reducing the speed to 950 the trouble ceased. This suggests the last-mentioned cause.

The Printing of Half-Tone Plates.

(1632) "We have THE INLAND PRINTER in our printing department library, but have no index that will enable us to find articles on specific subjects. We would like to have the following information from a source we consider reliable or scientific. (1) How much lower than type-high should a half-tone or electrotype be, when in a form of almost perfect linotype, in order to get the best results? (2) Does it make any difference if the cut happens to be alone, or with very little type? (3) Is the amount less than type-high to be made up by overlay in order to get proper impression? (4) Give the one or more reasons or advantages in having the cuts slightly lower than type-high. (5) Why is it generally assumed that the high lights must be cut out and the solids must be overlaid, on all cuts, in order thereby to increase the contrasts? (6) Is it never assumed, or never true, that the photograph is true to the condition of the thing photographed, and that the half-tone reproduces the photograph with reasonable or sufficient accuracy, and that therefore to increase the contrasts by cutting out and by overlay is to distort the picture and make it untrue to life or fact? It is our impression, due to watching results closely and to some experimentation, that too much of the common overlaying is done, not only without benefit, but sometimes with poorer results in the printing of half-tone plates. Pressmen seem almost invariably to assume that the light places in half-tones should be made lighter, and the dark places made darker, so increasing the contrast. If it is a photograph the pressman never considers that it may be true to the thing photographed, and that if he increases the contrasts with make-ready he makes a picture untrue to the original scene, and so prints a distortion. Why should he assume that the greater contrast he can produce the greater "artist" he is, and this irrespective of the original? Is a distortion more "artistic" than the original — always?"

Answer.—(1) The half-tone or electro of a half-tone, if it be a vignette plate, should be approximately .008 of an inch lower than the linotype slugs, considering that they are standard height, which is .918 of an inch. The object of reducing the height of the plate is to allow for full latitude in the make-ready, which will probably include an interlayer beneath the plate as well as an overlay in the packing. The size of the plate will usually determine the

height, which will vary between .003 and .010 of an inch below type-height, depending on the aggregate thickness of the interlay and the overlay. (2) If the plate is printed without type, or if it is not surrounded closely by type, it may be run at even type-height, provided the rollers are not set too low. This applies to vignette half-tones wholly, as we believe that the ordinary square or oval finished half-tone plate should be approximately type high—never above this height. (3) The difference between type-height and plate-height is made up by interlay and overlay. Sometimes it will be found that this is overbalanced, but the yielding in the tympan and plate mount makes things equal. (4) The main reason for having plates lower, especially vignette plates, is that the rollers do not press the ink strongly into the interstices of the vignette part, which makes clean printing easier. In the case of shallow etched half-tones, or electros of normally etched half-tones, the reason will be as given. The reason that plates print better where the pressure applied by the plate is proportionate to the tones of the subject is quite the same as with a type-form. Where a solid line of type prints it requires a certain amount of pressure to make the minimum amount of ink adhere to the stock. While two lines of type may be given the same quantity of ink, the light-faced line will print satisfactorily with less impression proportionately than a black-faced line of the same size. For example, in two given equal areas of a half-tone plate, the solid will require more ink and more pressure than the high-light portion. It is possible to print both these jointly, having equal quantity of ink and the same amount of pressure, but the result will be as in cases where a half-tone plate is printed flat. There will be the filling in of the middle tones and high lights. Suppose, for example, we undertook to print two half-tone plates two inches square. One represents a continuous tone of high light, while the other is the reverse, almost a dense shadow. Both are mounted on metal bases and are exactly type-high. We commence by taking an impression of both plates at the same time with the tympan reduced so both print faintly. We apply one thickness of French folio to each plate and pull another impression. Continuing this operation we will soon find that the high-light plate will be printing properly while the darker plate will require the application of several patches of folio before the ink is impressed firmly enough to the stock to show solid prints as it should. This, we judge, is due to the resistance that is offered by a solid plate which appears to be proportionate to the density of the tones represented. As a high light consists of fine dots it will print with less impression than the solids. (6) A half-tone plate actually gives only half of the tones of a subject, except in a specially prepared negative. While you may secure some solids in a half-tone you do not get clear high lights unless the plates have been doctored or hand-tooled. Too much overlaying may undo the work of the engraver by changing the contrasts and converting middle tones into solids, or by converting medium high lights into middle tones or shadows. We believe the only proper overlay is one in which the pressure is automatically selected as by the chalk or zinc overlay. In these overlays the pressure is given in proportion to the density, full thickness in the solids and modified to the minimum amount in the high lights.

CHANGED MAN.

"Are you the same man who ate my mince pie last week?"

"No, mum. I'll never be the same man again." — *New York Mail.*

THE MULTICOLOR PROCESS—A WATER-COLOR EFFECT AND A LICENSED SERVICE.

The introduction of a novel and artistic effect in color-printing gives particular interest to the representation of the work of the Multicolor Process Company, shown on the opposite page. All the colors in the engraving are made from one plate, and the process has been patented. The effect is unusual in printing, simulating water-color very closely. The process was worked out by Victor Peterson, a practical pressman, and an employing printer of Chicago. The organization to promote it is backed by James E. Plew, a business man of Chicago, whose reputation for business integrity and financial standing are of record. The plan of licensing and at the same time coöperating with buyers by furnishing a promotional and development service, is another indication of the coöperating spirit which marks modern business advance. The advertisement of the Multicolor Process Company appears elsewhere in this issue. The company has equipped studios, pressrooms and salesrooms at 730 to 740 North Franklin street, Chicago, and solicits correspondence in regard to this new process.

"WHAT THE SERVICE BUREAU MEANS."

Under the above title a leaflet — Leaflet Number Three — has been issued by the Service Bureau of the United Typothetæ and Franklin Clubs of America. As stated in the introduction to the leaflet, many of the members of the organization do not thoroughly understand the significance of the Service Bureau, maintained at the national office, in its relation to their printing-plants. This leaflet is gotten out for the enlightenment of these members, and in it are given brief descriptions of twelve of the cardinal features of the Bureau. The descriptions of the features given, and, in fact, the features themselves, are by no means final, and if any member can at any time suggest improvements to the end that the national office may render better service, such suggestions will be welcome received. Glancing over the features mentioned we find the following: Employment Department, in which applications are daily being entered, both by mechanical and clerical help, who in turn are directed to those of the membership in various parts of the country needing such services. Cost-finding and Accounting Department, to which questions and problems relative to the successful operation of the Standard cost-finding system can be referred, and where inquiries are handled by cost experts. Printing House Insurance Department, a department which should be used by all members, for every printer, large or small, carries, or should carry, fire insurance. Estimating Department, to which members can submit any job or jobs with the request that an estimate be computed, revised or checked. Standard Price-list, a loose-leaf volume containing, at the present time, about a hundred pages properly indexed. Department of Efficiency Standards, a clearing-house for the latest and best methods in use, including bonus and premium systems, and other valuable data, also layouts and efficient arrangement of equipment. Department of Trade Schools and Vocational Training, and other departments devoted to selling and publicity, statistics and data, credits and collections, general information, and the monthly bulletin.

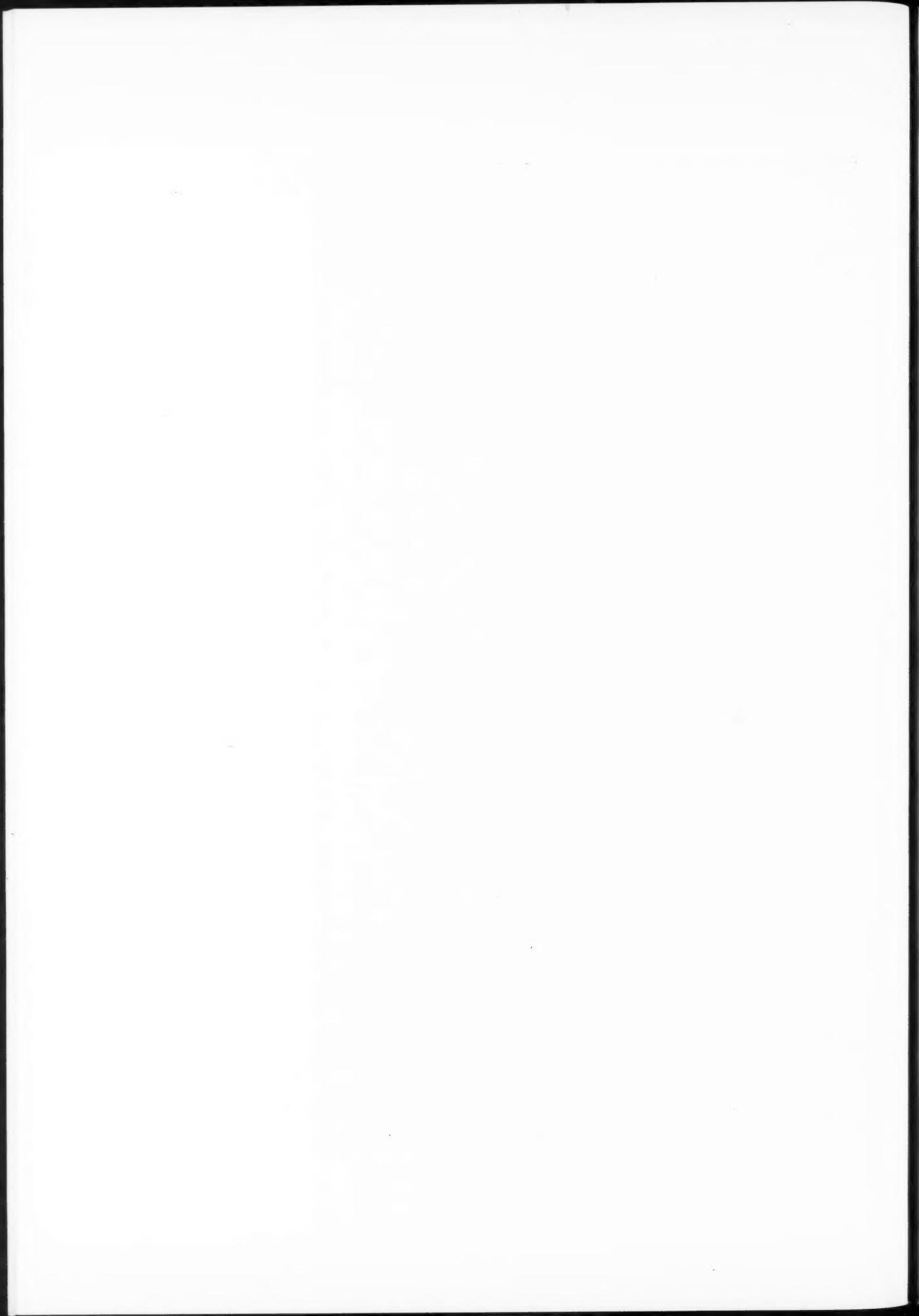
It rests with the members to take advantage of all that their memberships hold in store for them. A request to the secretary, 550 Transportation building, Chicago, will bring complete information regarding the advantages offered by each department.

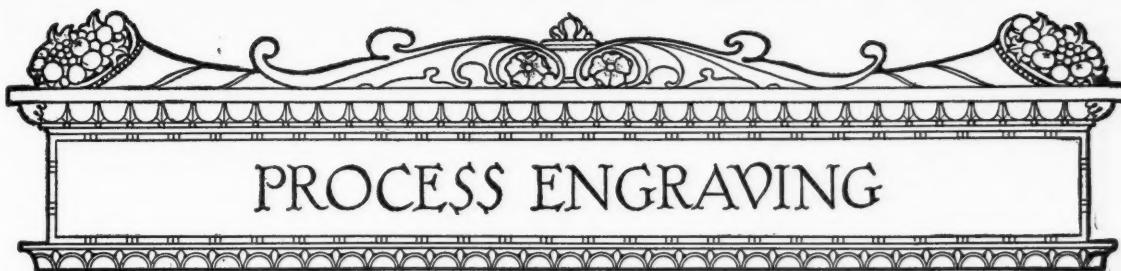


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AMERICAN BEAUTIES

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BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Can a Photographer Do Photoengraving?

Here is the sort of query that so frequently reaches this department: R. C. H., Garden Grove, Iowa, writes: "I am interested in photoengraving or half-tone work. Was thinking some of ordering the book, "The Half-tone Process," advertised in your Books and Utilities Catalogue. First I thought I would write you if it was practical for me to attempt to accomplish anything in this line without a great investment. Have had considerable experience in photography, have extra-fine lenses. Thought I might improvise an outfit by adding a few essentials with what equipment I have to do this work in a small way. Can daylight be used for exposures in place of electric light? Let me know if you think it possible for me to undertake this and oblige."

Answer.—The thing for you to do is to first study the book on the half-tone process and see if it is all clear to you, and from it make a list of the apparatus you need to complete your outfit. Others have taken up photoengraving as a hobby and have become successful, and why not you? It is entirely a question of personal adaptability and perseverance. The writer confesses to learning what he knows best of photoengraving from personal experiment. One thing you can be assured of and that is that photoengraving can be done in daylight even better than by electric light.

First Publication of Three-Color Relief Block.

One of the interesting exhibits, to engravers, at the recent printing show held in New York was a copy of the *Engraver and Printer* of March, 1893, together with a portrait of William Kurtz from THE INLAND PRINTER of June, 1895. The value of these exhibits in one frame was this: It called attention for the first time to the fact that the first publication of a successful three-color relief block was the frontispiece in that number of the *Engraver and Printer*, of Boston, the artist-engraver being William Kurtz. And from this pioneer work of Kurtz has grown the great three-color printing industries of almost every large city in the world.

The subject was a group of fruit. Many of the visitors recalled what a sensation it made on its appearance, though it had since been forgotten. The screen used was a single-line one of but 112 lines to the inch, and yet it is marvelous the gradation and depth of color obtained. Though made twenty-one years ago it will compare most favorably with the best of three-color relief-block printing of to-day, and is much better than much of it, though Mr. Kurtz did not have the presses, paper, ink, or skilled workmen at hand to-day. The more the pioneer work of Kurtz is studied the more the genius of the man is appreciated.

The "Duograph" portrait of Mr. Kurtz is a notable piece of printing. The portrait was drawn in pen-and-ink by that master of such drawing, Valarian Gribayedoff, half-toned with a 150-line screen and printed with a light buff tint block on hand-made unsized paper, something printers are hesitating to do to-day. All of which should call our attention to the fact that though we are progressing, it is sometimes backward.

Brief Replies to a Few Correspondents.

"Querist," Chicago: There is no book on offset printing that goes thoroughly into the subject.

George C. Smith: For a detailed description of the Ben Day process write to Sydney Fisk, 118 East Twenty-eighth street, New York.

"Subscriber": For a bibliography on the technic of engraving and printing consult your nearest public library.

E. O. H., Dayton, Ohio: The New Home Printing Process that you inquire about can not be located now. This reference to it may bring it to life.

J. P. T., Winnipeg: There is no "best wheel glass-cutter." You will save money and annoyance by buying a diamond glass-cutter instead.

Merle Thorpe, University of Kansas: An "emulsion of gelatin and bichromate of potassium" can be used to make an emergency zinc etching, though ferric chlorid would be too violent a mordant to use for the biting.

"Artist," Boston: Your copper etchings will withstand the wear of the edition you require if you but have them steel-faced, as it is called. Steel, by the way, can not be deposited by electrolysis; what is deposited is iron.

Half-Tones from Rough Surfaced Photographs.

"Half-tone Photographer," New York, writes: "I have a great number of unmounted photographs to reproduce in half-tone, but the photos are made on a rough-surfaced paper that photographs like sandpaper. You may have had experience with the same trouble and I beg you to give me the benefit of that experience, for it is information that will be of service to many of your grateful readers."

Answer.—If you were photographing by daylight, and out-of-doors, you would not have much trouble, but it is the electric lights, which illuminate the sides of each little grain in the paper so that the latter reflects light toward the lens, that give the sandpaper appearance in the negative. It is customary with some operators to cover the surface of the photograph with glycerin or vaselin just before photographing, the vaselin being removed later by rubbing with a tuft of clean dry cotton. A better plan is to glaze the photographs with gelatin in the following manner: Get some sheets of new smooth-surfaced ferrotype plates. See that they are free from scratches. Over the surface

rub a little white wax dissolved in ether or paraffin dissolved in benzin. Then rub off and polish the surface with a clean piece of canton flannel, kept for the purpose. Make a solution of gelatin that when cold is about the consistency of collodion and add to it a trace of chrome alum or formalin. While this gelatin solution is warm soak the photographs in it and then squeegee them, face down, on the wax-surfaced ferrotype plates. Let them dry slowly in the air, don't use heat, and you will find that the photographs will detach themselves from the ferrotype with a beautiful glossy surface that will prevent the sandpaper appearance you complain of. Should the photographs not

ment and heat, but with brass and zinc it is different. It is the zinc in brass that tends to create trouble, if it is not taken into account in the make-up of the fish-glue solution, and great care is not taken in submitting the metal to gentle heat when drying or washing off the plate. When brass or zinc is heated above a certain point the molecules of the metal crystallize, thus changing the formation of the metal, hence it will be obvious that gentle heating and a more impervious enamel is imperative. To render the enamel more insoluble the addition of chromic acid — say, not less than one grain to the ounce of fish-glue solution — is essential, and also the addition of the white of one egg to



Half-tone from Pencil Sketch.
By Courtesy of the Century Company.

leave the ferrotype plates spontaneously, a corner can be raised with a knife and the whole pulled gently from the ferrotype. Before using, the ferrotypes should always be rubbed over with benzin.

Etching Brass.

Daniel Gray, New York, writes: "Could you tell me of an enamel to use on brass? I have tried the solution usually used on copper — glue, albumen, bichromate, water and ammonia — but could not get it to hold on the brass. I am an old reader of THE INLAND PRINTER, but have never noticed anything about etching brass being mentioned in your columns."

Answer.— In this department for June, 1906, page 425, under the title "Enamel for Brass," you will find this: The cause of the enamel coming off brass may be due to one of the following causes: Insufficiently hardened or insoluble enamel, and too much heat in the drying of the plate after the bath. The fact that the same enamel holds well on copper is no criterion as to its practical value for brass. The enamel that comes off copper is poor stuff, for the nature of that metal is favorable to legitimate treat-

twelve ounces of solution is advisable. Directly the print is burned in, dash it into a vessel of cold water to harden it.

To Make High-Light Half-Tones.

An old subscriber of THE INLAND PRINTER and constant reader of the process-engraving notes, describes how they make high-light half-tones in his establishment as follows:

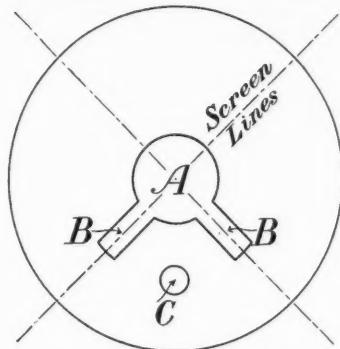
I believe that members of the craft will be interested in a very simple method of making high-light negatives, which has been found to give very good results in our establishment.

The invention owes its origin to the fertile brain of Max Levy, who probably knows more about screens and their action than any other living person.

The scheme consists in making two successive exposures, the first exposure being made with an ordinary round diaphragm, and the second with a peculiar diaphragm worked out by Mr. Levy, of which a diagram is annexed. This diaphragm consists of a round aperture "A" in the center of the lens opening. This opening has two wings, "B" and "B," which must follow the direction of the lines of the screen, and a third opening "C,"

located about as shown on the diagram. The wings "B" and "B" tend to act behind the lines of the screen the same as if the lines were translucent, and the opening "C" tends to act on the intersections of the lines and produce the effect as if the intersections were not absolutely opaque.

The size of the aperture "C" in proportion to "A" can be varied to give more or less closing up of the high-light dot, and the relation between the two exposures, namely, the one made with a round diaphragm, and the other made with, what I shall call for convenience, a "Levy high-



The Levy High-Light Diaphragm.

light diaphragm," may be varied so as to produce a high-light effect which shall conform to the particular job.

In making a portrait, for example, the exposure with the high-light diaphragm would be made relatively very short — that is, about one-fifth or one-sixth as long as the exposure with the ordinary diaphragm — but in making a total high-light job, such as printed in connection with this article, the exposure with the high-light diaphragm would, of course, be materially longer.

Etching Zinc with Enamel Resist.

In the *Process Monthly* for April, W. T. Wilkinson gives a method of using an enamel on zinc as follows:

In making screen negatives for zinc printing, the high-light dots should be larger than is desirable for copper. To prepare a zinc plate for fish-glue, first clean well with a brush dipped in whiting, wash and grain in a rocking bath with

Nitric acid	2 drams
Alum	1 ounce
Water	80 ounces

When an even matt-grained surface is secured, wash under the tap and wipe surface with wet cotton; whirl to get rid of surface moisture and then coat with

Fish-glue	4 ounces
Water	10 ounces
Ammonium bichromate.....	1/4 ounce
Water	2 ounces

When thoroughly mixed add about thirty drops of liquor ammonia, filter thoroughly before coating a plate. After coating the plate whirl and dry the film, face up, over a gas stove. This is advised because if the plate is dried while being held in the fingers it is not liable to be spoiled by overheating as it is if dried in the whirler, face down. The exposure to light must be full, as the enamel film is rather thick. Develop first in cold water and then place in a bath of

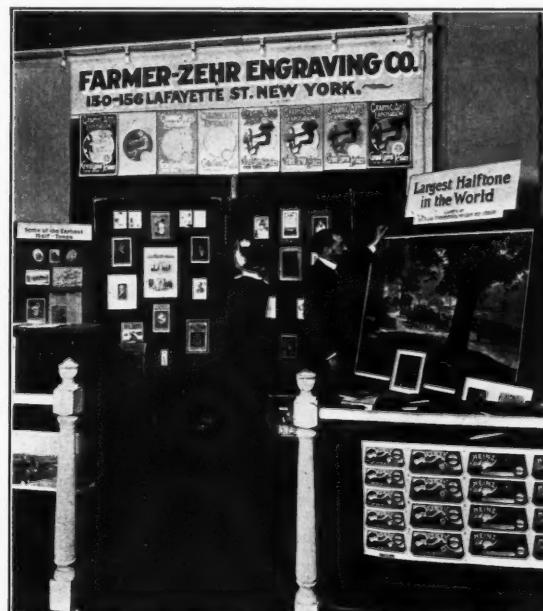
Methyl violet	1 ounce
Methylated spirit	2 ounces
Water	20 ounces

Here the image is dyed, so that judgment can be passed on it as to whether the exposure has been correct, which is

indicated by the finer dots being strong and the shadow dots clear. To burn in on zinc a thick sheet of asbestos should be used between the heat and the plate, and plenty of time given to the operation of baking the enamel.

Photoengraving at the Printing Show.

The notable exhibits of engravers at the printing exposition recently held in New York were those of Gatchell & Manning, of Philadelphia, the Sterling Engraving Company and the Farmer-Zehr Engraving Company, of New York, the exhibition of the Farmer-Zehr Engraving Company attracting most attention on account of the variety of the high-class work done by this firm, and because of the historical nature of some of the exhibits. The first thing to attract attention was "The Largest Half-tone in the World," measuring something like 5 feet 4 inches by 4 feet 3 inches. It was made in one piece, apparently, with a screen of 150 lines to the inch. It is the property of the American Typographical Museum and Library. Then there was also what is possibly the "Oldest Half-tone in the World," made by Gen. Frederick W. von Egloffstein in New York in 1868. There were other early half-tones of various kinds exhibited, but it was the regular work of this firm that attracted most attention and brought most of the engravers to the show to study it. The specimens of duograph half-tone were equal to photogravure in richness and depth of color, while the company's ordinary half-tone showed that manner of engraving at its best. Its exhibits of labelwork in color brought the most favorable comment, particularly from lithographers who find it impossible to



An Exhibit of Varied High Quality Engraving at the New York Printing Show.

get from the offset press such brilliant coloring in three and four printings as is shown from relief plates engraved by this company. The high quality of the Farmer-Zehr engraving is due to the high-skilled workmen whom Mr. Farmer has gathered around him in his thirty years at this work, and to his success in retaining them, so that there is perfect teamwork in the shop. Money can buy apparatus, but quality engraving is becoming more and more a question of skilled workmen.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Repairing Mold-Disk.

An operator writes: "The set-screw holes in rim of mold-disk have been abused and have become so worn that set-screws work loose, loosening liners and thereby causing trouble. Can this be repaired other than by getting a new mold-disk?"

Answer.— You need not get a new disk. Take it to a machine-shop and have new holes drilled and tapped for the regular screws.

Battered Matrix Ears.

A Denver operator writes: "I enclose a small 'e' matrix, the lower ears of which are battered on both sides. As this occurs only on the small 'e' I am at a loss for solution of the difficulty."

Answer.— We believe the bruises occur from the impact of the matrix with some part between the magazine and the assembler. Examine fully such places that the ears may strike, and rub a thin coating of red ink on the surface at the suspected points. Run out a few small "e's" and examine the ears for ink-marks. Also the place where the ink was deposited. This plan may lead you to a discovery of the points that cause the trouble. There is another place that suffers from impact with some part, and that is the lower-right edge. We could not state definitely where the trouble will be located, as an examination would be necessary to determine with any degree of exactness.

First Elevator.

K. B., a Canadian operator, writes: "I am having trouble with first elevator. When it rises to make transfer to second elevator, it makes a terrible bump. Have tried adjusting by screw in bottom of first-elevator slide, but it seems to remedy the trouble only temporarily."

Answer.— The noise does not come from any misadjustment of the elevator. Very likely it was caused by the binding of the elevator jaw in the top guide. Graphite the front and back edges of the front-elevator jaws, also the intermediate bar in the elevator-slide guide. You may graphite the jaw by hand or with a brush. This operation should be repeated often, but do not oil these parts. You should, however, oil the first-elevator slide where it has contact with the gibs.

Transpositions.

The following letter is from a Missouri operator: "I recently wrote in regard to mashing of matrices, and action of clutch. I followed your directions in making adjustments and have eliminated those troubles. I wish to thank you for your aid. I am enclosing clippings from some of my proofs. My greatest trouble is in transpositions; in fact, out of an average of five errors on a galley, three of them are transpositions. I have noticed that nearly all of

them are of the sort shown on these clippings—the last letter of a word is preceded by spaceband, and most of the retarded letters are in the first keyboard row. I have kept tight the three belts which drive the assembling mechanism, and have new rubber rolls."

Answer.— Bend the points of the assembler chute-spring a trifle above horizontal. Remove the cams for the lower-case characters and take a fine three-cornered file and sharpen up the milled edge of all the cams. Then wash them in gasoline, dry them and put a drop of clock oil on the cam pivots. Roughen the surface of the rolls with coarse flint paper. If the foregoing does not stop the transpositions immediately, the fault is probably in your manner of striking the space key. We do not think this is the cause, still it is possible.

Casting Twelve-Point Slugs.

An operator writes: "(1) Am enclosing under separate cover two twenty-three em twelve-point slugs that I am having trouble with. As you will see, they are poor slugs; they are different from any I have seen before. I am operating a Model K, just installed, and it seems a hard matter to get a good twelve-point slug. Have a gas burner, and had some trouble with gas at first. I have to keep the pot full all the time when running a slug this size, and then do not get a good slug."

Answer.— In casting a twelve-point slug it is a rather difficult problem to secure a solid body. As the faces of your slugs are very sharp you will have a legible print from them. This is the most important point. If necessary it is advisable to sacrifice the solidity of the body in order to secure a sharp face. It may be possible for you to have a more solid body without sacrificing the sharpness of the face by increasing the stress of the plunger-spring and by giving a larger cross-vent in the mouthpiece, or by cutting auxiliary air vents and jets. These should not exceed the size of the regular vents and jets.

Keyboard Needs Cleaning.

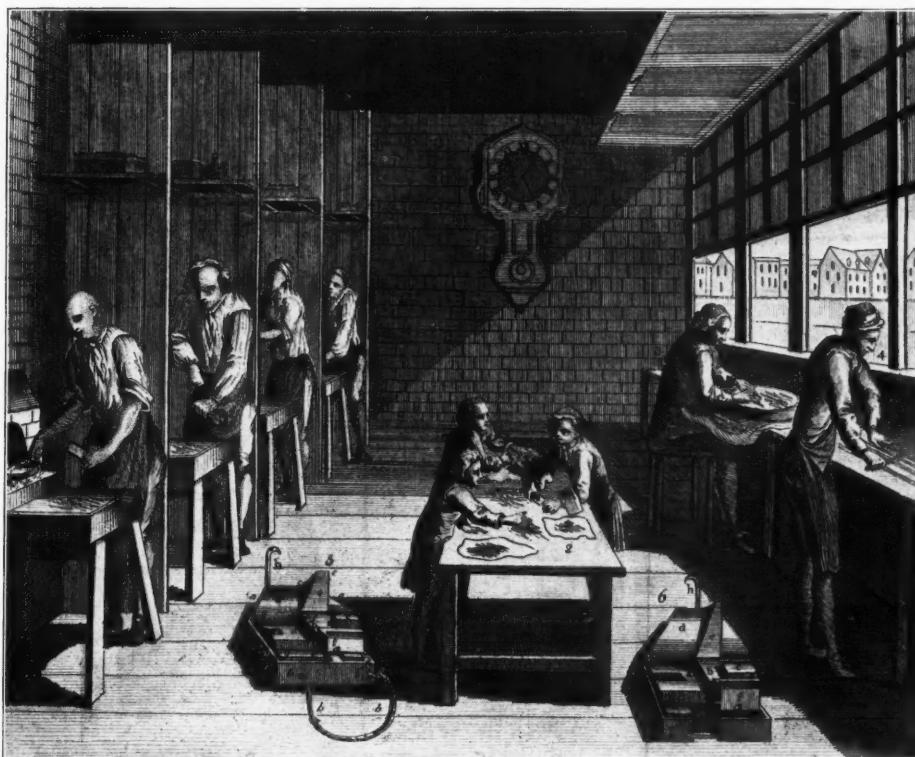
A Kansas operator writes: "(1) I am working on a No. 5, seven years old. I have trouble with the periods sticking. I have to keep opening the glass cover and pushing them up a little, and they will run for a while and stick again. I have to keep this up all day. Have straightened matrices and done everything I can think of but fail to overcome the trouble. (2) What is a quick remedy for a key running double; that is, getting three or four letters at a time? We have this trouble quite often and it seems hard to overcome. (3) A peculiar stiffness comes over my keyboard at times; what could cause this?"

Answer.—(1) The failure of the period to drop regularly may be due to the ears being dirty, or perhaps bent.

Run all of them out and rub their edges on a soft board, with the grain, or on a piece of strawboard. Then rub them, on all sides and edges, on a graphited cloth. While they are in a group examine the ears and see if any are bent. Straighten or leave out such matrices. While the matrices are out, touch the period key and examine the cam. See if it responds regularly. If not, remove the cam and oil the pivot, and take out the roll and roughen the surface with coarse flint paper. Then oil the bearings of the roller. (2) For double response, strike the key rapidly and violently to shake out the dust if possible. If this does not remedy the trouble, pour some benzin into the slot of the key-lever in the front of the keyboard while striking the key, then remove the cover of the front cam frame and continue striking the key while you direct a stream of benzin

about three blocks. Please give me a general idea of how to proceed, and specify what parts will have to be removed. The doors in both buildings are quite wide — the smallest one being 3 feet 11 inches — and I thought on account of this fact, that I would take off only such parts as were really necessary, leaving on all that would be safe, or such parts as would not be affected by the jarring caused by such removal. Good brick-paved streets all the way, and rear doorways so located that floors are on level of bed of moving van or dray, as the case may be."

Answer.—As you have but a short distance to move the machine you may remove the following parts and move it without skids: (1) Distributor-shifter lever and hub (B 323). (2) Distributor screws and beam (G 224). (3) Magazine. (4) Magazine frame (I 413). (5) Distributor



A True and Exact Representation of the Art of Casting and Preparing Letters for Printing.

Engraved for the Universal Magazine, 1750, for I. Hinton at the Kings Arms in St. Paul's Churchyard, London.

Reproduced from an old copperplate engraving done in 1750.

Courtesy of The Morris Book Shop, Chicago.

down the side of the keyrod that you will observe moving. (3) The stiff action of your keyboard is probably due to the need of a thorough cleaning. See page 235 of "Mechanism of the Linotype." You will be able to eliminate these troubles by giving the parts a cleaning.

Moving a Machine.

A former student at The Inland Printer Technical School writes: "Since leaving your school I have been in charge of a No. 5 at this place for the greater part of the time, and have had no difficulty in keeping the machine in good shape, due, no doubt, to the careful instruction received in your school four years ago. We are soon to move into a new building, and it becomes necessary to strip the machine to some extent for this move — a distance of

bracket (A 197). (6) First elevator. (7) Face plate (D 805). Detach the various parts first. (8) Keyrods and upper guide. (9) Intermediate bracket (A 235). (10) Keyboard. (11) Back step. (12) First elevator auxiliary lever (BB 117), and cam (C 180). Having removed the foregoing parts you may wire up the vise so it can not work loose in transit. Back machine until the second elevator descends to the lowest position, then wire it there. Wire the first-elevator lever upward to the lower part of the vise frame. The main clutch pulleys may be removed if you desire it. Another method is to secure two pieces of timber 5 feet long by 6 inches by 3 inches, and four 3 by $\frac{5}{16}$ inch lag-screws with washers. The pieces of timber are to go lengthwise of machine, from front to back under the toes of the frame. The lag-screws are to be turned down

in the crotch of the toes. The skids are to be held together on each end by a 4-foot piece of wood, 2 by 4 inches, nailed or lagged down tight. The front and back end of each skid must be rounded off a trifle to allow the rollers to be used under it.

Clutch and Other Adjustments.

An Iowa operator writes: "(1) On my machine when a line is shifted into the distributor-box the last matrix will sometimes remain in the box, the shifter not pushing it far enough for the lift to raise it. At other times the whole line will distribute all right. If I pull forward on cam No. 1, the shifter pushes the matrix in all right. It seems to me the clutch releases or else jerks back, before the machine makes a complete revolution. How can I remedy this trouble? I don't like to fool with the clutch adjustment unless I know it is necessary. (2) Also, on this machine the 'f's' and 'ff's' will drop into some other channel, and have done so ever since the machine was erected. The matrices were new and the combinations appear all right. This occurred the first time the machinist ran the matrices into the magazine. (3) I notice that the controlling-lever jerks forward when a line is sent in, and the 'Mechanism of the Linotype' says it is caused by the clutch not releasing quickly enough. Would this latter fact be the cause of the trouble mentioned in my first question? I have made no test of the clutch adjustment for I have no instruments with which to get exact measurements."

Answer.—(1) The failure of the shifter to push the last matrix on to the shifter in the box is of no importance and may be ignored. If you desire, you can remedy the trouble by inserting a piece of two-point brass rule between the cam rider and the screw in the hub. This will lift the rider from its cam and permit the shifter to enter the box the full distance. (2) You should run out, separately, all the "f's" and "ff's," and remove the brass strip at the upper end of the magazine entrance. Run in all the "f's" and watch them as they drop into the magazine entrance. If any exhibit a tendency to go into other channels set them aside and mark them. All that enter properly may be sent through repeatedly, and if they always drop correctly they may be kept for use. Send us one of each character that appears to go wrong and we will try to discover the cause. (3) If the controlling-lever moves out violently when the line-delivery roller has pushed off the stopping-pawl, it indicates that the clutch is not released soon enough. This may come from several causes: (a) Dirty and gummy clutch buffers. (b) Set-screw in stop-lever is not turned in far enough. (c) Clutch-pulley bearing may be dry. (d) Clutch buffers are too thick, or may be underlaid with paper. Find out which one it is and remove the cause. You can make your clutch-measuring gage by filing one thirty-second of an inch from a three-em piece of two-point brass rule. It should measure approximately .469 of an inch. To test the clutch, shut off the power, draw out controlling-lever, back friction-clutch a trifle, and measure the space between the collar and the shaft bearing; it should be just equal to the width of your brass gage. Increase or decrease the thickness of the leather buffers to accomplish the result desired. If you find it necessary to remove the buffers, measure them with a micrometer and make them of equal thickness by adding paper.

Recent Patents on Composing Machinery.

Assembler Clutch.—H. A. Armstrong, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed July 12, 1913. Issued April 7, 1914. No. 1,092,813.

Type Bar.—C. W. Clarke, Santa Monica, Cal., assignor one-half to Francis M. Wright, San Francisco, Cal. Filed November 27, 1903. Issued April 14, 1914. No. 1,093,111.

Double-e Keyboard Cam.—C. Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed September 26, 1912. Issued April 21, 1914. No. 1,093,716.

Multigraph Typesetter.—H. C. Gammeter, Cleveland, Ohio, assignor to American Multigraph Company, Cleveland, Ohio. Filed March 28, 1906. Issued April 21, 1914. No. 1,094,064.

Multigraph Typesetter.—H. C. Osborn, Cleveland, Ohio, assignor to American Multigraph Company, Cleveland, Ohio. Filed December 21, 1908. Issued April 21, 1914. No. 1,094,089.

Matrix Centering Mechanism.—J. S. Bancroft and M. C. Indahl, Philadelphia, Pa., assignors to Lanston Monotype Machine Company, Philadelphia, Pa. Filed July 15, 1912. Issued April 28, 1914. No. 1,094,624.

Low-quad Mold.—J. S. Bancroft and M. C. Indahl, Philadelphia, Pa., assignors to Lanston Monotype Machine Company, Philadelphia, Pa. Filed December 23, 1912. Issued April 28, 1914. No. 1,094,625.

Matrix Centering Mechanism.—J. S. Bancroft and M. C. Indahl, Philadelphia, Pa., assignors to Lanston Monotype Machine Company, Philadelphia, Pa. Filed December 23, 1912. Issued April 28, 1914. No. 1,094,626.

Die-case.—J. S. Bancroft and M. C. Indahl, Philadelphia, Pa., assignors to Lanston Monotype Machine Company, Philadelphia, Pa. Filed February 8, 1913. Issued April 28, 1914. No. 1,094,628.

Typograph.—J. Dorneth, Berlin, Germany, assignor to Typograph G. M. B. H., Berlin, Germany. Filed April 4, 1910. Issued April 28, 1914. No. 1,094,643.

Matrix Centering Mechanism.—F. H. Pierpont, Horley, England, assignor to Lanston Monotype Machine Company, Philadelphia, Pa. Filed November 13, 1912. Issued April 28, 1914. No. 1,094,678.

Linotype Knife Wiper.—W. C. Redfield, Chicago, Ill. Filed March 25, 1912. Issued April 28, 1914. No. 1,094,931.

Two-letter Matrix.—C. H. Christel, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed November 15, 1909. Issued May 5, 1914. No. 1,095,309.

Two-letter Matrix.—C. H. Christel, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed November 15, 1909. Issued May 5, 1914. No. 1,095,310.

MAN WHO DESERVES CHEER.

Never admire a man just because he has money. Any chump can get that, if he is mean enough to scrape it up and go without comfortable things to acquire it. But the man who thinks, strives, works and sweats to grind out something that is of benefit to the whole race—that's the chap for whom to cheer! When I think of the telephone, the phonograph and the electric light, I realize that all men are not born equal! Some get a bigger share of energy.—*Robert Lloyd*.



Captain Shanks, His Wife and Baby.

Written for THE INLAND PRINTER.

THE TWENTIETH CENTURY TOURIST-PRINTER.

BY HARRY D. BARTLOW.

BACK in the days so dear to the hearts of the older members of the printing fraternity—the days generally termed the “hand-set” days—it was no uncommon thing to see groups of two or three printers wending their way from town to town, or to one of the larger cities, with the hope of striking a busy spell, working for a short time and then moving on again. Traveling in comfort, without the many so-called necessary conveniences which add to the present-day cost of high living—hitting the ties, with now and then the luxury of a side-door

I firmly doubt if any printer ever before made a trip under conditions so ideal. There wasn’t much in the way of printing until they got down to Memphis, Tennessee. There Shanks landed what he termed a “favorite foremanship in a fine shop”—one of the shops where a “comp.” has the privilege of trying his hand at everything from sawing wood to writing editorials—one of the kind where you set type, lock up, read proof, get out stock, keep the presses going, and, when you have nothing else to do, solicit work. It was common talk that a foreman generally remained two days and then disappeared. The record was given as forty-three foremen in three years. In this shop Shanks stuck out for five long weeks, while the wife and baby enjoyed themselves seeing the sights.

One fine day he vanished. What had become of him? Had he fallen into the river, or what? Not by a long shot.



ENJOYING THE SCENERY.

The tourist-printer and his boat Thelma at Lockport, Illinois.

sleeper—they were not forced to worry about tipping porters for carrying baggage as their wardrobe generally consisted of what they had on their backs, and other articles were few.

It fell upon an old friend, Rollo Shanks by name, together with his wife and baby, to set a pace that has beaten anything in this line for genuine traveling comfort as well as originality. Being the owners of a cruising yacht which had sleeping accommodations for six, and which was equipped with a thirty horse-power engine, electric lights, bathroom, a cookstove, dishes, in fact practically all the conveniences one could desire in a modern flat, they started out as the ducks were migrating southward, unable longer to resist the strong call of the wild. Weighing anchor, they hied themselves off to the Sunny South—the land where the cotton-blossoms and the pickaninnies grow.

Imagine if you can the comfort of traveling along, continuously among new scenery, having home cooking, your regular bed, and nothing to do but enjoy yourself. To listen to Shanks relating the experiences of that trip would give any one the wanderlust.

He had merely cast off the ropes, started the engine and headed for Helena, Arkansas. Here he spent his time for ten days sticking type, and then Vicksburg was spotted as their destination. “Nothing doing!” was the slogan here, so, after showing up at several shops without any encouragement, he decided to return to the boat, get the family and visit the points of interest around that historic place. While talking of his visit to the National Cemetery, one of the points of greatest interest, Shanks seemed to be struck with an inspiration and almost burst into poetry. In this place, where the Blue and the Gray lie buried side by side, one feels it is surely a historical spot.

St. Joseph, Louisiana, was the next stopping-place. Here Shanks found one office, a country paper—the official “parish” paper. The owner did everything on the sheet himself. He was the devil, the foreman and everything in between, and was afflicted with stuttering. Upon learning that Shanks was a printer he said, “H-h-h-ang u-p-p-p-p y-your c-c-c-coat,” and after several attempts proceeded with, “I hire every traveling printer that comes this way and give my subscribers something special to read.” Here Shanks filled in time for five days, and

though he found him a splendid fellow to work for, the craving for being on the move had such a strong hold upon him he could not resist the temptation to move on.

Natchez was the next stopping-place, but the town was dead, as far as work was concerned, so on they went once more. This time it was Baton Rouge, and here a new experience awaited the wanderers. Before reaching a landing-place they saw a hunter, who was lying in wait for a deer which had swam the river that morning. He beckoned Shanks to go over and help him, his plan being to have him race the deer with the boat if it attempted to swim back. After waiting for about five hours the bushes on the other side of the river parted and there stood the deer and a fawn. Here Shanks was going to play the rôle of hero. Taking careful aim he pulled the trigger, then let

ordered a new boat. This new boat is 10 by 50 feet, is equipped with every modern convenience and has accommodations for a party of sixteen people, and on it Shanks expects to spend the summer months for some years to come, enjoying life, reducing the cost of living, besides making money and living in a manner more conducive to a good health than working at the case and being cooped up in a city flat.

FACULTY APPOINTMENTS FOR SCHOOL OF JOURNALISM, WESTERN RESERVE UNIVERSITY.

Practical newspaper men of recognized reputation from Cleveland and Columbus have been selected to complete the faculty of instruction in the School of Journalism, Western Reserve University, which begins its work next September



THE TOURIST-PRINTER'S BOAT "THELMA" TIED UP AT NEW ORLEANS

out a yell, "I've got him." The yell brought Mrs. Shanks and the baby, but in the meantime Shanks, who had been looking for the deer, discovered that his shot had gone only about five feet or more wide of the mark. However, the shot served to start the deer off in the direction of the hunter, who succeeded in bringing it down, and venison was the *piece de resistance* for several meals following.

Shanks succeeded in landing a "sit." at the State printing-office, which was located at Baton Rouge, but by this time he had such a bad attack of wanderitis that a week of being cooped up was all he could stand, so New Orleans, the Crescent City, was headed for.

On the second day in this port he obtained employment, and managed to stave off the wandering fever for five months. At the end of that time they were ready to start on the trip back, but the high water caused such a great demand for boats that Shanks sold out at a profit far exceeding his most sanguine expectations, and the trip home was made in a Pullman sleeper.

The life of a millionaire, however, had such charms for our friend Shanks that two days after arriving home he

under the direction of the recently appointed dean, Harry F. Harrington, who has been head of the courses in journalism at the Ohio State University.

President Charles F. Thwing announced the following appointments, which have been authorized by the board of trustees of the University. Benjamin Karr, chief editorial writer of the *Cleveland Leader*; Erie C. Hopwood, managing editor of the *Cleveland Plain Dealer*; George Smart, editor of the *Iron Trade Review*, Cleveland, formerly in newspaper work at Cincinnati, Columbus and Washington; Theodore T. Frankenberg, staff of the *Ohio State Journal*, and James Harrison Donahey, cartoonist of the *Cleveland Plain Dealer*. These men will direct a practical newspaper plant. Students who enter the School of Journalism will be given an intensive course of practical and theoretical work which it is believed will turn them out ready for active newspaper service anywhere in the United States. Prof. Clayton King Fauver of the School of Law, Western Reserve University, has been appointed lecturer in Laws of the Press. Announcements of the specific courses offered by the School will be made shortly.



BY J. C. MORRISON.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

SOME SIMPLIFIED ACCOUNTING.

Accounts are kept for two purposes:

1. To furnish a record of charges against and payments by individual customers.
2. To furnish a basis for analysis of the business in order that losses may be stopped, profits increased and efficiency promoted.

In order to meet the demands of customers only the simplest records are necessary, and if the transaction be a cash one, no record at all is required. If the buyer has his goods and the seller has his compensation, the transaction is closed so far as the buyer and seller in their relations to each other are concerned. If the customer asks for credit, or if on account of the nature of the business the transaction can not be closed immediately, then some kind of a record is necessary, and the record may be kept on anything from a slate to a loose-leaf ledger provided it serves the needs of the business. Bookkeeping, considered simply as a manner of reckoning between the buyer and the seller, has long ago been systematized. Reduced to its simplest terms, it consists of a "book of original entry" and a ledger. The "book of original entry" may be either a blotter, daybook, journal, order-slip or whatever you will, while the ledger may be any form of a book in which the accounts of each customer may be brought together as against the time when the customer will pay what he owes.

There appears to be no limit to the refinements of accounting which may be used in providing data for analyzing a business. Cost records, sales records, production records and efficiency records may be kept ad libitum, but the practical man will usually halt them short of ad nauseam. That more of these kinds of records are necessary in the printing business, all will freely admit, but all will as freely contend that the matter of record-keeping might be overdone.

Bookkeeping is in itself unproductive work, and no amount of argument can make it otherwise. To be sure, it may be and should be the guide to the production of profitable work, and a system of accounting should be installed in a printing-shop before the first case of type is laid, but nevertheless the accounting department is itself unproductive. With this central fact in view, accounting should always be reduced to its simplest terms consistent with the fulfillment of the two purposes heretofore mentioned.

Furthermore, the newspaper business probably requires a greater amount of accounting, in proportion to the volume of business transacted, than does any other business, and so here is a second reason for simplicity. A great part of the newspaper business is necessarily "charge" busi-

ness of which a record must be kept to satisfy the buyer and the seller; but even the "cash" business must also be recorded, checked, and carried into the accounts which furnish an intelligent guide to the conduct of the business.

The suggestions herein made, therefore, are made with a full knowledge that the average newspaper man wants to have his bookkeeping reduced to the simplest terms, and with the idea of so making the record that the two purposes of accounting may be served, and accounts kept with the customer while at the same time an insight into the progress of the business is provided.

The whole matter of keeping and analyzing cost records we pass over as not within the purview of this article. The system herein described is intended to be supplementary to a cost system in an office already having a cost system, and enlightening enough to create a desire for a cost system in those offices which do not have one.

The Cash Journal.

The first essential is a cash journal with vertical columns for the different departments of the business. In this cash book whenever a customer pays his account the amount is charged to cash and credited to the proper department, and whenever an expenditure is made the amount is credited to cash and charged to the proper department.

There are cash journals in use in the printing business, and in other businesses, which, although they make many divisions of receipts and expenditures, are still quite worthless. Here is an example:

Debit columns: Cash; customers; creditors and general ledger accounts; bank; labor; paper, ink and minor supplies; rent, insurance, light, etc.

Credit columns: Cash; customers; creditors and general ledger accounts; bank; subscriptions; jobwork; legal advertising; general advertising.

This is an exact copy of a cash journal devised for a printing-office by an "expert accountant," and the only thing to be said in its favor is that there is some semblance of intelligent division on the credit side. The great fault is that the departmental division is not made on the productive units of the plant.

Each office requires a different kind of a cash journal according to the number and nature of the productive units into which the business may be divided. For the ordinary country job and newspaper office the following is the simplest form:

Debit columns: Cash; general ledger accounts; news labor; job labor; other newspaper expense; other job expense; general expenses.

THE INLAND PRINTER

Credit columns: Cash; general ledger accounts; jobs; subscriptions; legals; locals; display advertisements.

Further divisions can be made almost indefinitely. The next division is to subdivide the labor expense into news and advertising composition, presswork and mailing, and to subdivide the general expenses into different items of the advertising and editorial departments, ever keeping in mind productive divisions. It may even be desired to divide certain newspaper receipts and expenditures according to locality in order that the profit or loss of certain subsidiary editions may be ascertained. I am informed of a cash journal now in use which has over a score of divisions on each side; but as we are dealing only with "simplified accounting" we will direct our attention only to the divisions above given, because it is only the small newspaper offices which will want to stop with a simple system. As these offices generally do a job business also, the greatest essential in accounting is to separate the job and newspaper accounts and find out whether the newspaper is a profit-producer or a drag. The total monthly or yearly cost of producing the newspaper can be readily ascertained from this cash journal by adding the footings of "news labor," "other newspaper expense" and that proportion of the general expenses which the cost of news labor bears to the total amount expended for labor. When interest and depreciation charges are also added, it will be found that the cost of producing the paper ascertained by this method in accounting is to separate the job and newspaper accounts and find out whether the newspaper is a profit-

This system is crude, but the fact remains that it will throw light on the greatest problem which the country printer-publisher has to face—that of finding out whether or not the newspaper is paying its own way. And the further fact remains that this system will create a desire for a better system by the questions which it suggests but does not answer.

It will give the yearly receipts from subscriptions, and point out the glaring inefficiency there is in every subscription-list which is not given the closest attention.

By comparison with former years it will set a mark for the year's business which must be reached and passed if progress is to be made.

Checking Advertisements.

In checking advertisements and handling subscription accounts it has appeared to me as though there were about as many systems as there are publishers, and that each one likes his own when he has once become used to it, however cumbersome it may be.

Advertisement checking systems divide themselves into two classes:

1. Those which bring together the different advertisements of one customer.
2. Those which check the different customers of a single issue, from which the accounts of different customers are posted to the ledger.

I have never used the first system, though I have found country publishers who have used it and have liked it. It appears to me too cumbersome, and open to the further great objection that it is not easily adapted to giving a publisher data on the progress of the business.

The second system is adapted not only to giving the publisher an easily-kept record of each advertiser's business, but also gives the results for each issue, so that a constant record of the state of health of the newspaper is furnished.

A book should be ruled up, so that advertisements may be checked as follows:

Display Advertising—June									
	5 th	12 th	19 th	26 th		TOTAL	RATE	AMOUNT	
Jones	30	—	(C)	✓		120	.20	\$24.00	
Smith	—	(D)	✓	—		34	.35	6.00	
Green	—	60	—	—		60	.50	18.00	
						TOTAL			\$48.00

Or it may be like this:

Display Advertising—June									
	5 th	12 th	19 th	26 th		TOTAL	RATE	AMOUNT	
Jones	30 .20	6.00	✓ 20	6.00	(C) ✓ 20	6.00	.20	6.00	
Smith	—	(D) 36	3.00	—	✓ 36	3.00	—	—	
Green	—	—	60 .30	18.00	—	—	—	—	
						TOTAL			\$6.00

The check-mark is used to indicate the same advertisement in a succeeding issue. The circle is used to indicate that the advertisement was set up for that issue. The dash indicates the omission of the advertisement, and the combination of the check-mark and dash indicates that the advertisement ran over the period for which it was ordered.

It is a simple matter each week to add up the number of inches carried and also the amount received from same.

Locals, legals and want advertisements can be checked on a similar sheet, and most country papers will be able to check a full month's business on a double sheet.

As I have before stated, the peculiar advantage of this method of checking is that the returns from each issue may be easily ascertained. With a cost system in the shop, and the shop rendering a "bill" each week for the publication of the newspaper, the publisher can easily see just what he is making, or losing, each week.

Subscription Accounts.

With the coming of the "pay-in-advance-stop-at-expiration" plan of handling subscriptions, a card system is by far the most practicable. Where limited credit is granted, or where for any other reason it is desirable to keep a file of the correspondence with subscribers, it will be found a great convenience to use wallet-flap envelopes instead of cards. On the outside of the envelope the suitable account form may be printed, and the inside of the envelope can then be used as the ever-ready file of any letters or notes of other information relative to that subscription.

All payments for either subscriptions or advertising will, of course, be entered on the cash journal above described. At the end of the year all uncollected accounts can be extended into the proper columns and the totals for the year's business thus obtained.

The publisher who does not know at the end of the year how much money he actually received from subscriptions, and how many inches of advertising the paper carried and how much he received for it can not complain if his business is not as profitable as it should be.

Two Kinds of Hand Composition.

While on the subject of accounting, it occurs to me to call attention to a minor fallacy which arises in the use of the Standard Cost System in small country shops doing

newspaper composition by hand. In such a shop all composition is "hand composition," whether it be straight composition done by apprentices or girls, or job and advertisement composition done by a journeyman printer. On account of the steady quantity of straight matter set up, and also on account of the lower wages paid the straight-matter compositors, the hour-cost in such a shop may fall to about 80 cents. No especially expert knowledge of cost-finding is necessary to say that the true cost of the straight composition is below this figure while the true cost of display and job composition is considerably more.

Far be it from me to urge further departmentalization of the country shop, but yet for accurate cost-finding, there

the delinquents. Mr. Simons, president of the company, advises THE INLAND PRINTER that in all law-suits made by his company, judgment was given the *Journal-World* for the entire amount of its claim, together with the costs.

With a circulation for 1913 of 5,221, the *Journal-World* on the first of March, 1914, had less than two hundred subscribers, all told, who were in arrears more than two years, while a very large percentage of the entire list was paid in advance. Through correspondence, a large number of these bills were collected, so that at the present time there are outstanding not more than one hundred accounts that can be called slow.

This is a splendid showing and should encourage other



"DAYS OF AUDL LANG SYNE."

Cartoons by F. E. Souders, monotype operator on the *Chicago Daily Tribune*.

should be a "straight-matter" department and a "display and job department." The former would work out very close to "Bindery B" costs, the wages for each employee being about the same, and the equipment for each employee also being about the same. The second division, however, would then work out closer to the cost of hand composition in other shops. The point is not of great importance to the newspaper, because the cheaper straight composition and the more expensive display composition are both used on the newspaper and somewhat offset one another. But there is no such offset in the jobwork done in such a shop, and an "extension rate" of \$1.20 an hour would be nearer the true cost than an extension rate of 80 cents.

GETS THE MONEY.

For many years there have been a few persons in every community who have felt that they need not pay their subscription bills to newspapers unless they chose to do so.

While newspapers have felt that a subscription bill was just as good as a bill for groceries they have been lax in enforcing their rights and thus have encouraged those who refused to pay.

The Lawrence (Kan.) *Journal-World*, however, is not lax in this regard, but keeps everlastingly at those who are in arrears on subscription. When a series of form-letters fails to bring those subscribers who are badly in arrears to the office of the *Journal-World*, suit is instituted against

publishers in their efforts to secure payment upon delinquent subscription accounts.

HE UNDERSTOOD.

In London they tell of a certain distinguished statesman who is an optimist on all points save marriage.

One afternoon this statesman was proceeding along a country road when he saw a cottager eating his supper alone in the road before his dwelling.

"Why, Henry," asked the statesman, "why are you eating out here alone?"

"Well, sir, er —" the man stammered, "the — er — chimney smokes."

"That's too bad," said the statesman, his philanthropic sentiments at once being aroused. "I'll have it fixed for you. Let's have a look at it."

And before the cottager could stay him the statesman proceeded to enter the cottage. As soon as he had opened the door a broomstick fell upon his shoulders and a woman's voice shrieked:

"Back here again, are you, you old rascal! Clear out with you, or I'll —"

The statesman retired precipitately. The cottager sat in the road shaking his head in sorrow and embarrassment. The statesman bent over him, and laid his hand in kindly fashion on his arm.

"Never mind, Henry," said he, consolingly, "my chimney smokes sometimes, too." — *Harper's Magazine*.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

Use of Panels in Advertisement Composition.

Panels serve an important function in advertisement composition — more so, perhaps, than in the average run of job-printing. One object is to classify the matter, separating into different groups the various distinct features. Its effect in this respect is to simplify reading, assisting the reader to find what he wants without the necessity of reading the entire advertisement. The other use of the panel is to make some feature of an advertisement "stand

panel arrangement he had in mind. The impression one gains on looking over an advertisement of this character is that the panels were set first and the matter placed there later, regardless of the advisability of thus placing it.

Fig. 1 shows a design of this character. The three panels following the one enclosing the heading are examples in point. Here the matter is essentially dependent for sequence and yet the compositor has separated it into three groups, for panels furnish the most effective means for grouping copy.

There is no doubt but that panels, in this case, are out of order. Paneling for the purpose of classification is not



FIG. 1.

An advertisement in which panels do not serve their intended purpose, but separate running-matter into too many groups, thus making reading difficult.

out." When this is the desire of the compositor he places but one, or two, panels in his advertisement. In department-store advertisements, where panels are used to classify the matter, many are used and they then lose their display value. In this case, if the compositor desires to make some one panel stand out he uses a different border in its construction, or perhaps a plain rule of greater strength. These two uses of the panel in advertisement composition make it invaluable to the printer.

It is a fact, however, that the use of the panel has been abused to a certain extent. This is true in those advertisements, which, through the nature of the copy, show that the compositor's problem was not how to show off the copy to best advantage but how best to make the copy fit a

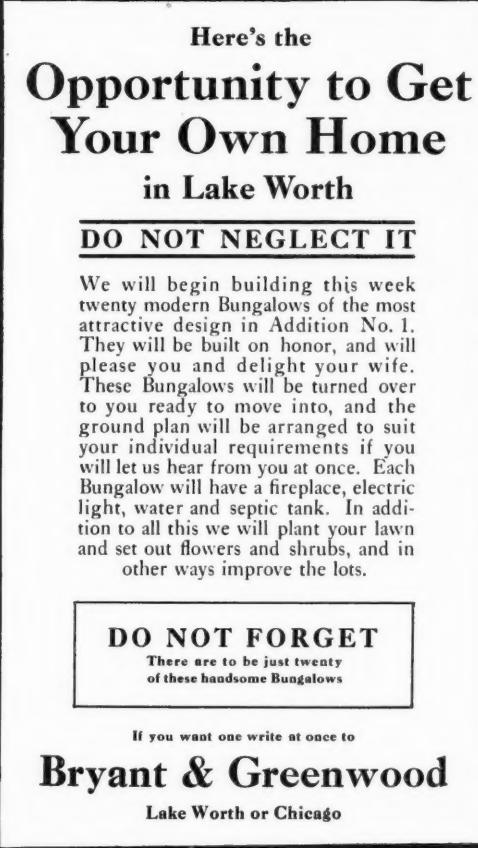


FIG. 2.

This resetting brings out the essential display features, and its simple construction makes reading much less difficult. The panel here used serves a definite purpose.

necessary here, inasmuch as but one subject is handled in the copy. The other use is to give prominence to certain parts deserving of emphasis, but, just as display type loses its effectiveness through being overdone, so does paneling in this instance.

In Fig. 2 is shown a resetting, arranged along the lines of simplicity conducive to the greatest legibility and the consequent most effective display. The reader's eye is not led from place to place in a wild effort to get all the facts, but he reads from heading to signature with no distracting shifts of vision to make reading difficult. The advantage of the proper use of panels in giving prominence is illustrated where it features the small group at the bottom of Fig. 2.

As a test of the relative merit of the two advertisements we suggest that the reader time himself on reading aloud the two examples. The time required to read Fig. 1 will be greater because of the narrow measure of the three panels, side by side, the loss of time in shifting the eye and the uncertainty as to where to read next. Incidentally, the words most likely to attract the attention of the reader

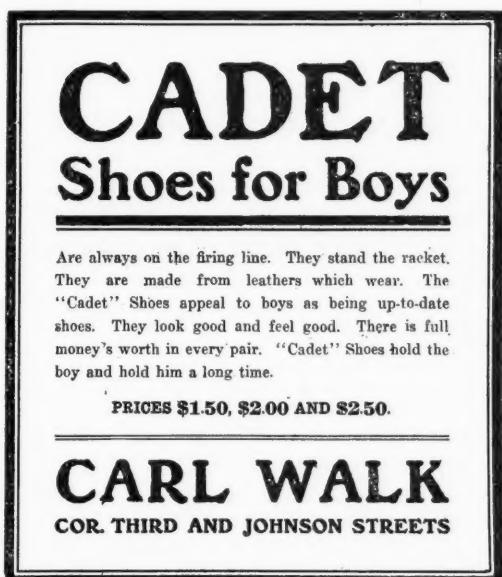


FIG. 3.

Strong display and simplicity of arrangement by I. A. Grabmeyer, Bay City, Michigan.

stand out prominently in Fig. 2, whereas they are buried in two lines of different-size type in Fig. 1.

If we use panels we should use them intelligently, either to classify the various departments or to give prominence to certain parts, in which case the fewer used the better will be that prominence.

Criticisms.

Denison Review, Denison, Iowa.—You publish a splendid paper, the presswork being especially good. Your paper is a credit to the town.

University Missourian, Columbia, Missouri.—Good presswork and well-composed advertisements are the features of this university daily. The editorial work is also worthy of commendation.

The Outlook, Foley, Alabama.—We believe the two columns on either side of your heading mar the appearance of your first page. If you are compelled to run an eight-column paper we feel sure a heading set full width of the paper would be more satisfactory.

The Canton Daily Ledger, Canton, Illinois, is a big, newsy paper, every page of which exudes prosperity. E. G. Wilcox, manager of the *Ledger*, has reason to be proud of the Greater Canton number which inspires this review. Thirty-two seven-column pages are utilized in carrying the splendid array of advertisements and news matter that features that special number. The advertisements do not show the care in composition which we like to see, especially in editions of this character, although we could hardly call them poor.

The Gregory County News, Dallas, South Dakota.—Your paper is well edited and the presswork is good, but your advertisements suffer through a too frequent use of condensed and extended type-faces in the same small advertisement. It is sometimes desirable, and satisfactory, to use either a condensed or extended letter, as the exigencies of the occasion demand, in the main display line of an advertisement. To make a practice of this in all displaywork, however, violates the principle of shape harmony, and unsatisfactory results generally follow.

I. A. GRABMEYER, Bay City, Michigan.—The advertisements are all in the high-class style which has characterized previous specimens from

you. Your style, based on simplicity, is especially good. Two of your advertisements are reproduced (Figs. 3 and 4).

HARVEY C. KENDALL, Fremont, Nebraska.—The two-page spread arranged for the National "Brighten-up" movement is very satisfactory. The idea is good and has been well carried out.

ROY SHIELDS, Victoria, British Columbia.—The page advertisement for Weiler Brothers is very satisfactory, although the signature should have been placed in the center of the page instead of at one side.

EARL J. MYERS, Fostoria, Ohio.—The page advertisement for the Boston Store is well arranged, the prices being especially well handled. We would suggest a little more strength in the heading, however, for an advertisement of that character and size.

CHARLES MACLEONHARDT, Elkhart, Indiana.—The page of advertisements is very attractive, due in part to the uniform appearance obtained by the use of one type-face for display and the same border throughout. We believe, however, that plain rule would be more satisfactory than the wave border which you have used.

THE INLAND PRINTER doubts if a special edition was ever given more careful attention in a typographical way than the Industrial Number of the *Steamboat Pilot*, Steamboat Springs, Colorado. The display throughout is in Cheltenham Old Style, and not a line of another type-face appears in the advertisements. This gives a uniform appearance that is always pleasing. The advertisements are neatly composed in a simple style conducive to the best display. The feature of the edition, however, is a large strawberry handsomely printed in three colors upon the first page. Appearances point to the fact that a typographic artist and a painstaking pressman had the work in hand.

THEODORE MOORE, Lodi, California.—In reply to your query as to whether or not it is advisable to use extended, or condensed, letters and faces of normal width in the same advertisement we would say that, strictly speaking, it is not. However, in advertising composition, more than in job-printing, the publicity or utility feature is of most importance and, where it is necessary to set a line of display in extended or condensed letters to attain the most effective display, we

The advertisement is for 'Special Sale of Easter Suits for Men and Boys'. It lists two types of suits: 'MEN'S AND YOUNG MEN'S SUITS' and 'A'L-WOOL BOYS' SUITS'. The men's suits are offered at \$10.00, while the boys' suits are offered at \$4.00. Both types of suits are described as '(Broken Lines)' and 'Full Lined; Good, Neat Patterns.'. A special offer for 'Blue Serge Suits' is listed at '\$4.00'. The ad includes illustrations of a man and a boy wearing suits, and text indicating 'Special Bargains Throughout the Store'. The bottom of the ad features the logo 'Ford & Simon' and the text 'Good Clothes for Men and Boys.' with locations 'MIDLAND ST.' and 'WEST SIDE.'

FIG. 4.

Here Mr. Grabmeyer has used type of the same tone as the illustrations. A pleasing combination.

believe too strict an interpretation of the principle of shape harmony is inadvisable. In the case of the advertisement you have sent us, however, the matter could have been satisfactorily set in two lines of type of regular shape, as there is much vacant space at either end of this line. We do not advocate the use of rules to lengthen lines, and especially three parallel rules, when their strength overshadows the line of type of which they are part.

THE INLAND PRINTER

The Saint Cloud Daily Times, St. Cloud, Minnesota, has issued a splendid Easter number, replete with well-set advertisements. The business department of this splendid small-town daily is certainly actuated by twentieth-century methods.

ERWIN BALDWIN continues to send examples of his high-class advertisement composition which serve as excellent examples for our readers. We reproduce as Fig. 5 a splendid dry-goods store advertisement which represents an admirable handling of rather difficult copy.

THEODORE MOORE, Lodi, California.—Of the three advertisements set by your apprentices we like best the one you have marked "C," mainly

Munsing Underwear
Oxley Gloves
Onyx Hosiery

Salinger & Goldstein

Clothing Stores
The New and Greater Store
The New and Greater Store

There's a Wealth of Individuality and Distinctiveness
in Our Showing of

Suits, Coats and Dresses

Saturday and Monday Will be Most Favorable Days
for Buying Your New Spring Wearing Apparel

HUNDREDS of Centerville's very best dressed women will tell you that where there is there to be had Suits, Coats and dresses of such distinctive apparel and excellent quality as at Salinger & Goldstein. Our immense purchasing power enables us to select the choicest products of the leading designers of the day and to offer them to you at prices extremely moderate. Stocks are now at their very best and we particularly urge you to MAKE YOUR SELECTION SATURDAY OR MONDAY.

**Suits That Are Exceptional
in Style and Quality \$12.95**

FOR Saturday and Monday we offer a variety of very attractive suits at prices well within the means of every woman. There are about twenty different models, all embodying the most popular new ideas in cut and featuring bouffants, ruffles and jaunty short jackets. They are made in the most attractive and distinctive suits. These are in very desirable spring fabrics in all the wanted colors. Such suits are usually sold at considerably more than our Saturday and Monday price of \$12.95.

If You Desire the Correct and Authentic Styles—Come Here!

Nobby Coats \$19 | New Dresses \$12

Saturday, at
FOR Saturday and Monday we offer a variety of very attractive coats at prices well within the means of every woman. There are about twenty different models, all embodying the most popular new ideas in cut and featuring bouffants, ruffles and jaunty short jackets. These are in very desirable spring fabrics in all the wanted colors. Such coats are usually sold at considerably more than our Saturday and Monday price of \$19.00.

Separate Skirts at \$2.98 and \$7.50

THE extreme popularity of the separate skirt enhances the attractiveness of this special Saturday and Monday offering. New styles—such as tulip, double tier and peg top; in fine sargos, fancy plaid, checks, stripes and tweed mixtures, in light and dark shades. Unusual values at \$2.98 and \$7.50.

White Waists 98c | Silk Waists \$3.98

WOMEN'S fine lingerie, voile, and crepe waists, in plain and embroidery trimmed styles and patterns, are now in their boxes; your choice of several new models, all excepting waist. These waists go on sale at the low price of only 98c.

A splendid selection of fine muslin, crepe de chine, chiffon and lace waists, either plain or patterned, presents the most models, come in all the new styles. Women will say they are unusually attractive. They go on sale at the very low price of each \$3.98.

A Petticoat Special

HERE'S another very interesting offering for Saturday and Monday. Women's petticoats, in fine muslin—in all the new shades, deep tucked and pleated bouffants, come in all the new styles, at the very low price of only 97c.

FIG. 5.

Erwin Baldwin, Centerville, Iowa, excels in securing strong display of heavy copy.

because there is good strong display without too much rulework. The specimen which you have labeled "A" suffers through lack of contrast in type-sizes, and "B" suffers through too much rulework. The heading in "B" is not so good as that in "C." We would be pleased to reproduce these three advertisements for the benefit of readers of this department, but the presswork on them is such as to make good plates impossible.

F. E. HEILAND, Delphi, Indiana.—Yes, we are sure an improvement could be made in the make-up of the *Citizen-Times*. The two outside columns should invariably carry top-head articles, both for the sake of balance and a symmetrical, or orderly, arrangement. Then, when a two-column cut or article appears on the first page, the same considerations demand that it be placed in the center, or as near there as the size of the paper will permit. A seven-column paper is a good size for attractive make-up, provided no two-column heads are run at the top of the first page, inasmuch as the two outside columns, and every alter-

nate column can carry top headings. Papers of six or eight columns find it advantageous to run a double-column head in the center to carry out this symmetrical arrangement.

W. C. LISCHER, Springfield, Illinois.—You did well with the large advertisement for MacPherson & Edward. The large amount of copy was, of course, difficult to handle, but you brought out all the essential features in a pleasing manner. We have no suggestion to make in the way of possible improvement.

ADDLING THE NEWS.

"I am glad to hear," said the Man Who Does Not Have Time to Read the Papers, "that this income tax will apply to interlocking directors."

"I wonder when they're going to start running trains in this new Catskill aqueduct, now that it's finished."

"I don't believe Wilson will ever succeed in having this James Lind elected emperor of Mexico even if he does speak Latin."

"I knew the telephone company would have to cut rates when the parcel-post company got to competing with it."

"It seems to me that this paying of \$5 a day to automobile inventors as a millennium wage is going to lead to anarchy or even to sociology. But that ain't any worse

DISTINCTIVE
WEDDING GIFTS
of
SHEFFIELD PLATE

Peacock Sheffield plate is a dignified and beautiful gift for the bride. Its sturdy quality, graceful design and rich appearance give it true distinction, and its lifelong utility endears it to any one who values good silver.

C.D. Peacock
ESTABLISHED 1837
State and Adams Streets

Distinction is given advertisements for exclusive dealers by hand lettering and design.

than paying \$12,000 a year to the City Chambermaid, as they do right here in New York.

"Were you to the auto show at the Garden? Who won the races?"

"It wasn't at the Garden," said the Man with the Newspaper, "and they didn't have any races."

" Didn't, eh? " snorted the Man Who Doesn't. " Police stopped 'em, I suppose. More of this impenitentism." — *New York Press*.

Written for THE INLAND PRINTER.

UP-TO-DATE ADVERTISING.

BY L. M. EDHOLM.



NOVEL way of advertising a first edition of a paper was employed by the proprietor of the Montreal *Daily Mail*, who made its first delivery by an aeroplane, from Montreal to Ottawa.

William C. Robinson was the aviator who made this trip and during his flight averaged about 2,500 feet in height. A slight accident made it necessary for him to descend for a short time, and at another place, marked with a large white cross, he descended for a supply of gasoline. The machine used was the Curtiss-Bleriot, and the distance traveled was 115 miles.

pitch-dark swampy country lands, he found himself before the darkened windows of the multimillionaire's mansion.

Three rings at the bell at intervals of a couple of minutes produced no effect, and just as the bell had been rung for the fourth time there was a rustling in the bushes beside the door, and out plunged a thick-set man with a club in his hand, leading, or rather being dragged along toward your correspondent, by a very ferocious and excited bulldog.

This was not the response that your correspondent had expected, and as he turned around to face the Cerberus of the Morgan household, another man, younger, and in his shirt-sleeves, very anxious and agitated, joined the former by way of reinforcement.

They both assumed a suspicious, not to say threatening attitude, but when they were informed that it was only desired to see Mr. Morgan about an urgent cable from New



ADVERTISING THE FIRST EDITION OF A NEWSPAPER.

Aviator William C. Robinson on Novel Advertising Trip from Montreal to Ottawa.

In addition to the large bundle of papers for general distribution in Ottawa, Mayor Lavallee, of Montreal, addressed four copies to prominent people in Ottawa, the Hon. Wilfred Laurier, Premier Borden, Sir Charles Fitzpatrick and Mayor Ellis.

Farmers and other witnesses were greatly pleased as the aviator descended several times en route to deliver papers, and most of them viewed an aeroplane flight for the first time.

PRACTICAL JOURNALISM—INTERVIEWING J. PIERPONT MORGAN II.

The *World* correspondent got a cable assignment to interview Pierpont Morgan, who is on this side, on the subject of certain statements made by Mr. Mellen about the New Haven railroad. Mr. Morgan was not in town, but was staying at his country place, The Well House, near Watford, in Hertfordshire, seventeen and a half miles from London.

The train service was so bad that your correspondent was landed at Watford station after 11, but a taxi was in waiting, and by 11:30, after a skidding drive through the

York, the younger man calmed down and hesitatingly agreed to take in the correspondent's card.

Although the house was completely dark, Mr. Morgan was still about, and while the young man with the card was gone the bulldog was slowly pulling the Cerberus toward the correspondent until the animal's breath could be felt about his heels.

An assurance that the bulldog was quite harmless was so painfully in contrast with his savage demeanor and obvious intentions that it only partially reassured your correspondent.

Then another body was heard pushing its way through the undergrowth on the other side of the house, and out jumped another man, hastily but incompletely clad in trousers and shirt, in a high state of alarm. He subsided when he saw the group, especially the bulldog, standing under the porch, and at that moment the light in the hall was turned on, the door was opened, and the towering, massive Pierpont Morgan II. was seen inside.

He was at first rather ruffled, but, compared to his father, he was as mild as milk, and when the correspondent's mission was explained to him he was apparently relieved,

but none the less crushingly decisive in his refusal to make any comment on Mr. Mellen's statements.

He courteously expressed his regret that the correspondent had had a fruitless journey, and there was nothing to do but to retire as gracefully as possible with the bulldog sniffing ominously outside the hall door, and Mr. Morgan's household guards ostentatiously on the alert.

A procession was formed to the taxi, led by the correspondent, followed immediately by the burly individual with a club in one hand and the bulldog leader in the other, while the two partially dressed servants brought up the rear.

Not a word was spoken. The correspondent stepped, not jauntily, but hurriedly, into the taxi, and the bulldog gave a growl of disappointment as his last chance of a bite vanished.

It used to be thought that the war correspondent

A large room is set aside for the editorial department, which adjoins the composing-room, making the distance as short as possible between the city desk and copy-hook. The composing racks and cases, imposing-stones, and other equipment are arranged scientifically so as to ensure the highest possible efficiency and economy of operation.

The business and advertising departments are in the front of the building, comfortably located in large, light, airy rooms. A private branch-telephone system has been installed, connecting all departments of the paper. No expense has been spared anywhere in the new building to add to the efficiency of the publishing equipment.

The *Daily News* was founded in January, 1904, by Leahy and Peden, who disposed of the property in September, 1911, to LaFayette Parks and Albert V. Simis, both experienced newspaper men of New York city. Mr. Parks has acted as publisher and editor of the paper since the



ADVERTISING THE FIRST EDITION OF A NEWSPAPER.

Just After the Start.

monopolized all the thrills of newspaper work, but attempting to interview J. Pierpont Morgan II. at his English country home around about midnight is far more trying to the nerves than sitting in a café at Sofia while the fighting is going on at Kirkilisse.

The servants had rushed around to the front of the house to cut off the retreat of the supposed burglar, acting on a scheme prearranged for such emergencies.—*London Correspondent of the New York World*.

FITCHBURG "DAILY NEWS" IN NEW BUILDING.

On April 1 the Fitchburg (Mass.) *Daily News* moved into a new and modern building of steel, stone and brick construction, three stories high, about 70 by 60 feet. The quarters for the newspaper were specially built for the publishing business.

The pressroom is on the main floor, with large windows shedding a flood of light into the room. The composing-room is on the second floor, and measures 70 by 32 feet. The sides of this large room are taken up with windows. The battery of linotype machines is lined up along the windows so that perfect light is obtained.

purchase. Under his direction the paper has made substantial progress, both in circulation and in volume of advertising.

The principal reason for the new building was to permit of larger growth, as the old quarters had been outgrown. The Fitchburg *Daily News* is the only one-cent newspaper circulating in its field, which is largely made up of mill and factory employees and industrial enterprises. Fifteen near-by towns are served by a special-delivery service the same afternoon of publication. In Fitchburg proper, a fast automobile service is maintained to supply the fifty news-dealers who sell the *Daily News*. In ten years the *Daily News* has grown from a four-page sheet to a ten, twelve, sixteen and twenty page edition, filled with live news and high-class advertising. The publishers bar offensive foreign advertising of every character and exercise a strict censorship over all advertising, whether it is foreign or local, refusing to insert any copy that does not carry with it the ring of truth. The publishers attribute much of their success to this policy, as it has made friends for the *Daily News* among advertisers who appreciate the power of publicity when it is kept upon a high plane.



MEETINGS

Annual Banquet of Ben Franklin Club of Chicago.

A large number gathered in the Gold Room of the Congress Hotel on Thursday evening, May 7, to do honor to the ninth annual banquet and ball of the Ben Franklin Club of Chicago. Members and guests with their wives and sweethearts, numbering, all told, between six and seven hundred, partook of a menu deserving of high praise, listened to splendid addresses, which were interspersed with selections by the Ben Franklin Club Male Quartette and the Ben Franklin Club Orchestra, and then joined in the dancing, which continued until the wee sma' hours.

When the preliminary work of seating the guests, taking the picture of the assemblage, etc., had been performed, the invocation was made by the Rev. William J. Kinsella, pastor of St. Phillip Neri Church. Charles Beecher Lahan, vice-president of the Regan Printing House, was the toastmaster of the evening, and addresses were delivered by President R. F. Welsh, Forrest Crissey, and Charles Gates Dawes, president of the Central Trust Company.

Missouri Valley Cost Congress.

Cost-finding and efficiency were the principal topics under discussion at the Missouri Valley Cost Congress, held in St. Joseph, Missouri, on Friday and Saturday, April 24 and 25. E. E. Laxman, assistant secretary of the United Typothetæ and Franklin Clubs of America, addressed the congress on the subject, "The Business Men and the National Organization." Oliver Wroughton, of Kansas City, spoke on "Credit as a Business Force"; H. S. Neal, of Chicago, on "First Aid to High Costs—Efficiency"; Frank A. Kennedy, editor of the *Western Laborer*, Omaha, on "Interests of Employer and Employee"; J. H. Baird, of Kansas City, on "Coöperation of Printer and Engraver"; E. L. McDonald, of St. Joseph, on "The Cost System for the Uninitiated." D. A. Brown, of Kansas City, spoke in an impromptu manner and suggested that a commission be appointed in each State to take up the matters of costs and labor differences.

The officers elected for the coming year are as follows: President, H. Walkenhorst, of Kansas City; vice-presidents, Samuel W. North, Lincoln, Neb.; E. S. Lee, Savannah, Mo.; M. S. Nelson, St. Joseph, Mo.; Charles H. Browne, Horton, Kan.; J. B. Chapman, Atchison, Kan.; secretary, Merle Thorpe, Lawrence, Kan.; treasurer, A. G. Aldrich, Lawrence, Kan.

Eighteenth Annual Convention of the International Association of Manufacturing Photoengravers.

The eighteenth annual convention of the International Association of Manufacturing Photoengravers will be held at the Waldorf-Astoria Hotel, New York, June 8, 9, 10, 1914. This meeting promises to be the most noteworthy and important that has occurred since the organization of this society in Buffalo, in 1897. Elaborate preparations are being made to make it a success from a business standpoint, and an exhaustive discussion as to the many abuses in the craft will be held. It will be a business meeting in every particular, with the exception of the banquet to be tendered to the visiting photoengravers by the Board of Trade of New York, on Wednesday evening, June 10. The Collector of the Port, Dudley Field Malone, has graciously consented to open the convention, and Police Commissioner

Wood and Henry R. Towne, ex-president of the Merchants' Association of New York, will also be speakers at that meeting. It is expected that nearly four hundred photo-engraving firms throughout the United States will be represented, which will be the largest aggregation of photo-engravers ever assembled in the United States. The New York Photoengravers' Board of Trade, as hosts of this convention, are laying plans for the generous entertainment of the visiting engravers and their wives during the week beginning June 8. A committee of the wives of the members of the leading photoengraving houses in New York has been formed to entertain the wives of the visiting photoengravers during their stay in this city.

The following program has been prepared:

Monday, June 8, 9:00 A.M. Registration of visitors, 10:00 A.M. Formal opening of the convention. Opening address, A. J. Powers, president Photoengravers' Board of Trade of New York, Incorporated. Address of welcome, Hon. Dudley Field Malone, collector of the Port of New York; Henry R. Towne, ex-president of the Merchants Association of New York city; A. B. Woods, police commissioner. Introduction of President E. W. Houser. Responses to addresses of welcome, E. W. Houser, for the International Association of Manufacturing Photoengravers, H. A. Gatchel, for the visitors. Appointment of committees, reports of officers, reading of communications. Adjournment 12:30 P.M.

Monday afternoon session, 2:00 P.M. Reports of Credentials Committee and Auditing Committee. Adoption of minutes of the seventeenth annual convention. Reading of communications. Discussions on the following subjects: "What Has the Future in Store for the Manufacturing Photoengraver?" "Our Relations Toward Each Other"; "Coöperation—Our Common Cause"; "Overhead Costs in Other Lines of Business."

Tuesday, June 9, morning session, 9:30 A.M. Technical lectures on "The Fritzsche Process Plate," "Rotary Photogravure," "High-light Process and the Drop-out Screen," "The Automatic Focusing Camera and Its Uses." Discussion. Discussion and consideration of officers' reports.

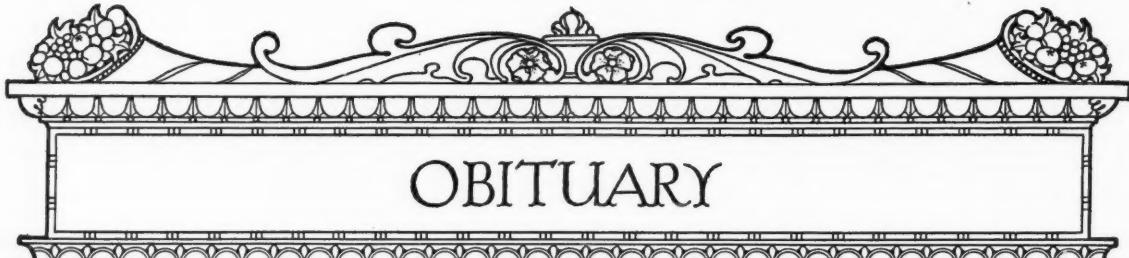
Tuesday afternoon session, 2:00 P.M. Meeting will be called to order and delegates will form into groups for the purpose of viewing practical demonstrations of the rotary photogravure process, The Fritzsche process-plate, the drop-out screen and the high-light process, and the automatic focusing camera.

Wednesday, June 10, morning session 9:30 A.M. "Our Labor Problem," "The Necessity of Cost-finding," "How Can We Strengthen the I. A. M. P. E.?" Discussion. Nomination of officers. "The Cost of Production and Its Relation to Salesmanship and Profits."

Wednesday afternoon session, 2:00 P.M. "The Standard Scale and Its Influence Upon the Photoengraving Industry." Brief reports from one officer of each local organization represented at the convention. Experience talks for the good and welfare of the photoengraving industry. Election and installation of officers.

Entertainment program: Monday evening, visit to the New York Roof Garden, the world's famous exhibition of up-to-the-minute dances and entertainment. Tuesday evening, trip by boat to Coney Island and visit to all popular attractions. Wednesday evening, banquet at Waldorf-Astoria Hotel.

Exclusively for ladies: Monday afternoon, afternoon tea with entertainment, parlor of the Waldorf-Astoria Hotel. Tuesday, sightseeing and automobile tours through the city and surroundings. Luncheon at Country Club. Wednesday, shopping tours and visits to places of interest.



OBITUARY

Edwin Hines Wilbur.

Edwin Hines Wilbur, a former member of Chicago Typographical Union, No. 16, died on Friday, May 1, 1914, at Pakhoi, Kwangtung, China, where he had been devoting his energies to missionary work. Mr. Wilbur was greatly interested in the printing business when but a small boy, and in the old "hand set" days worked on the Chicago



Edwin Hines Wilbur.

Inter Ocean. While in Chicago he became deeply interested in foreign missionary work and finally gave up the printing business for that work. In the fall of 1901 Mr. Wilbur and his wife were sent to China as missionaries by the Seventh-Day Adventists Church. He has assisted in the work of getting out a number of publications in the Chinese language.

John N. Faithorn.

John N. Faithorn, president of The Faithorn Company, of Chicago, died on Saturday, March 28, 1914, after a short illness. Mr. Faithorn was born on March 21, 1852, in London, England, and came to America in 1872. He entered the railway service in February, 1873, with the Chicago & Alton Railroad, remaining until September, 1882, at which time he became auditor of the Southwestern Railway Association, where he remained until May 15, 1885. From this date to April 1, 1887, he was commissioner of the Western

Freight Association and Northwestern Freight Association. April 1, 1887, to October, 1890, he was successively commissioner of the Western & Northwestern Freight Bureau, and chairman of the Western Freight Association. From October, 1890, to December 31, 1892, he was chairman of the Southwestern Railway & Steamship Association and commissioner of the Western Freight Association at St. Louis, Missouri. Prior to that time he had always been located in Chicago. He also acted as vice-president and general manager of Street's Western Stable Car Company, at Chicago, general manager of the Wisconsin & Michigan Railway, president and general manager of the Chicago Terminal Transfer Railroad, vice-president in charge of traffic of the Chicago & Alton Railway. In 1894 he became interested in the printing business and founded The Faithorn Company, with which he was actively connected at the time of his death.

John S. Murray.

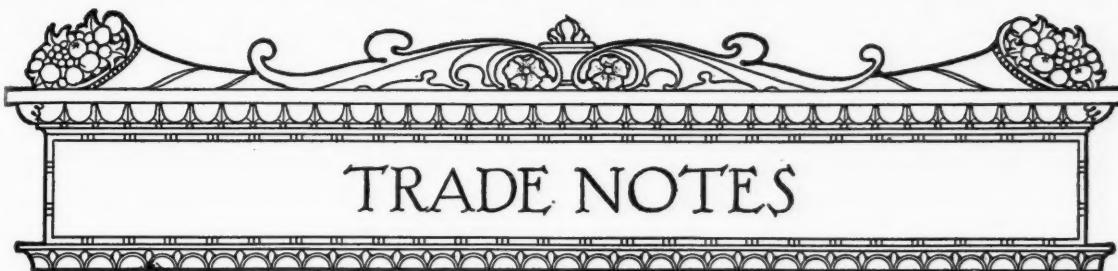
John S. Murray, founder of the printing-house of Bentley, Murray & Co., Chicago, died Wednesday afternoon, April 1, from an attack of pneumonia. Mr. Murray's death came as a terrible shock to his host of friends, as only few were aware of his illness. He had been attending to his business affairs as usual up to the previous Friday, but a severe cold sent him to his doctor that evening and a constitution already undermined by too close application to business found in him a ready victim for the dread disease.

The business, which is a corporation, will be continued with no change in policy by the remaining stockholders.

Speaking of Mr. Murray, a gentleman who has been closely associated with him for the past twenty years, had the following to say: "John Murray was a virile and strong character in the American printing industry. There was never any doubt or uncertainty as to his position on any question. He was quick to grasp a situation, and unyielding in his tenacity to maintain a position once he thought he was in the right. He didn't know what it was to be a 'quitter,' and while he was always ready to insist on his rights he was just as quick to forgive and forget a wrong, and he was a man who did not know how to harbor an animosity toward any one."

David E. Titsworth.

David E. Titsworth, vice-president and general manager of the Potter Printing Press Company, died on Tuesday, April 21, 1914, at his home in Plainfield, New Jersey, at the age of sixty-four years. Mr. Titsworth was the designer of a number of the special machines used in the Government Printing Office and the Bureau of Engineering. He was a director of the Plainfield Savings Bank, a trustee of the Seventh-Day Baptist Church of Plainfield, and a member of the Geological Survey, of New Jersey, and the National Arts Club of New York.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Hesse Envelope & Lithographing Co. Installs Die-Stamping Department.

The Hesse Envelope & Lithographing Co., of St. Louis, Missouri, has announced the installation of a die-stamping department which is equipped with modern facilities for handling this class of work.

New Bulletin from George P. Clark Company.

A new bulletin of wheels and casters has recently been issued by the George P. Clark Company, of Windsor Locks, Connecticut. This company manufactures a large line of trucks for various purposes, many of which will be found of great advantage around printing-offices, supply houses, etc. The new bulletin — Bulletin AC — lists a wide range of wheels and casters, including noiseless rubber wheels, etc., for applying to trucks.

George E. Smith, Well-Known Type Man, Goes Into Business for Himself.

Having been so successful during the past eight years in building up a large and increasing business for another firm, George E. Smith, well known in the printing-supply field, has decided to enter the field for himself, and is starting a new printers' supply house with headquarters in the Monadnock building, Chicago. Mr. Smith has been serving the trade so long and so well that he has many firms in Chicago and the West which favor him with their orders because they know they will be well taken care of. He will handle only the best goods made, and his many friends wish him the full measure of success.

Ed. Englemann Joins Force of J. M. Huber.

The connection of Ed. Englemann with the sales force of J. M. Huber, the ink manufacturer, makes an addition that should prove of value to that force. Mr. Englemann's experience fully equips him for the work. He has been connected with the trade for many years, and has worked in the various lithographic shops of New York. For about eight years he was connected in the selling end with the Keller Printing Company. For the past two years he has covered New York city and State, Virginia, Maryland, and parts of Massachusetts and Pennsylvania for the Indiana Chemical Company. For J. M. Huber, Mr. Englemann will cover the New York territory, and probably do some traveling outside of that district.

Syracuse Smelting Works Opens Branch in Atlanta.

Owing to the growing demand for Stanley process type-metals throughout the South, the Syracuse Smelting Works, of Brooklyn, New York, has opened a new warehouse in Atlanta, Georgia, with an office at 127 Marietta street. Cliff C. Wing, who is well-known throughout the

printing trade in the South, has been placed in charge. Four carloads of type-metal made up the first shipment to the new branch.

American Model "30" Numbering Machine with Left-Hand Star Plunger.

Many attempts have been made to produce a practical typographic numbering machine in which the space between the No. on the plunger and the printing figure-wheels is eliminated. This space is not so noticeable when five or six wheels are in use, but in many cases it is objectionable in small jobs where the numbers run to one thousand or less. In order to meet the many demands for a

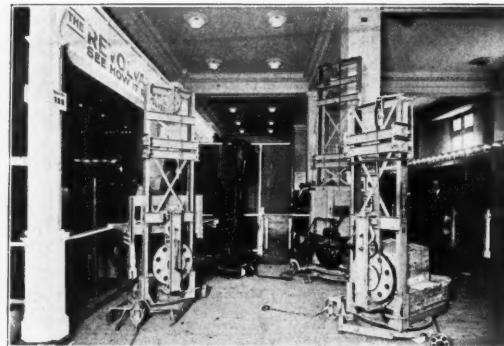
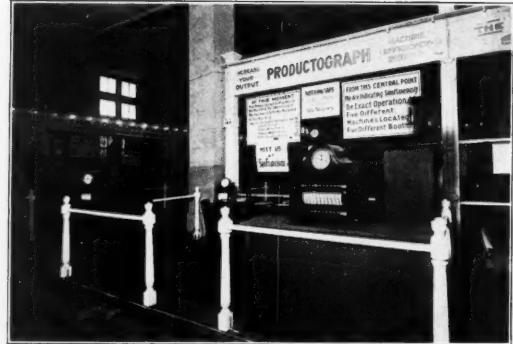
1	★
21	★
321	★
4321	★
54321	★

Specimen Imprints from the New Model "30" American Numbering Machine.

machine in which the distance between the figure-wheels and the plunger can be equalized, the American Numbering Machine Company has recently placed upon the market a new model in which the plunger is situated on the left-hand side of the machine and engraved with a star instead of the regulation "No." Imprints are shown above from which it will be noticed that the distance from the star to the unit-wheel is the same whether one or all of the wheels are in use. This system is used in all foreign makes of numbering machines, and doubtless will be appreciated by many printers in this country. A new catalogue may be obtained by applying to the American Numbering Machine Company, 224-226 Shepherd avenue, Brooklyn, New York.

Attractive Blotters from the Union Card & Paper Company.

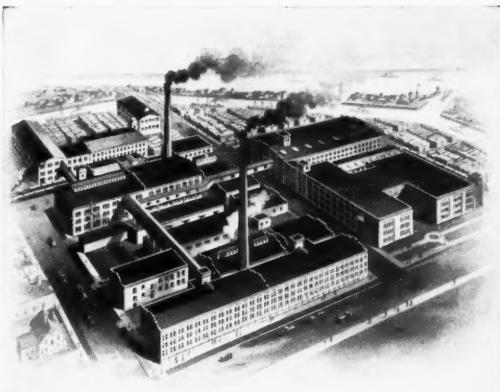
THE INLAND PRINTER is in receipt of a set of attractive blotters, printed by the offset process, from the Union Card & Paper Company, 45 Beekman street, New York. These blotters are printed and cut to represent the actual containers of the goods which they advertise, and which are products of the company, namely: "Exclusive" business announcements, "Deerlake" wedding invitations, "Best Value" cut cards, and "Best Value" envelopes. These blotters are splendid specimens of offset work, and have met with universal approval.



INTERESTING EXHIBITS AT THE NEW YORK PRINTING EXPOSITION.

Immense Factory of the Hamilton Manufacturing Company.

The accompanying illustration of the plant of the Hamilton Manufacturing Company, at Two Rivers, Wisconsin, gives one but a faint idea of the size of this institution. Approximately half a million square feet, or over ten acres, of floor-space are now occupied. All the power of every description used in the plant is generated in the company's two power houses, one of which is located at each end of the plant. Four or five million feet of lumber are carried on hand at all times for the woodworking department, and a trainload of steel for the steel department,



Plant of the Hamilton Manufacturing Company.

including not only all sizes and gages of steel sheets for furniture use, but also everything in the line of angles, channels, and structural materials. In addition to this a large part of one of the buildings is occupied by a store-room in which there is a larger and more diversified stock than is carried by most hardware stores, all of which is necessary for prompt shipment of regular and special orders. Most of the small parts, metal work, etc., used on wood and steel cabinets, such as pulls, casters, screws, etc., are made right in the works, and wherever materials are purchased on the outside, careful tests are made before using them in construction.

Two-Magazine Intertype—Model B.

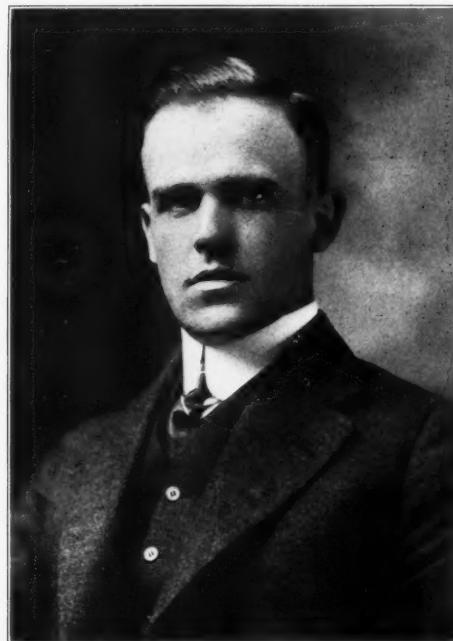
A catalogue describing a new multiple-magazine line-casting machine—Intertype Model B—is being sent out by the International Typesetting Machine Company. This machine was exhibited at the Waldorf-Astoria hotel, New York, during the week of April 20 to 25. It resembles very closely the single-magazine intertype, which has been on the market for a little over one year. The escapement mechanism of the new machine is similar to that used on the single-magazine intertype—in fact, the parts are interchangeable. The distributor also is the same on both machines. The change from one magazine to the other is made in a second, and there are no complicated parts to give trouble. The channel entrance swings back during the change, so that it is impossible for a protruding matrix to get caught and ruin the magazine. One of the greatest advantages claimed for this new intertype, aside from its extreme simplicity, is the fact that both of the magazines can be removed from the rear of the machine, just as the magazine on a single-magazine intertype is removed. The two magazines are interchangeable with each other and with the magazine used on single-magazine intertypes. This will be of great advantage in offices where both models

are used. A number of other improvements are incorporated in the new model, all of which tend toward the simplification of the work of the operator. Copies of the catalogue describing this new Model B intertype can be secured from the New York office of the company, in the World building, or from any of its United States or foreign agencies.

P. P. Tyler, New Secretary United Typothetae and Franklin Clubs.

In the selection of Percy Parnell Tyler for the position of secretary of the United Typothetae and Franklin Clubs of America, the executive council has chosen a man who, while unfamiliar with the technical part of the industry, has for some time past been brought into close contact with printing costs, and has acquired a thorough knowledge of this end of the business. At the Denver convention Mr. Tyler read a paper which created much favorable comment and showed a keen knowledge of his subject.

Since 1909, Mr. Tyler has been treasurer of the Maqua Company, of Schenectady, New York, a printing concern which was incorporated two years previously for the purpose of doing the printing for the General Electric Company. The Maqua Company is one of the largest printing



Percy Parnell Tyler.

New secretary of the United Typothetae and Franklin Clubs of America.

concerns in New York State, being a complete plant in itself, with a large photoengraving plant as well as the printing establishment.

In taking up organization work, Mr. Tyler enters a field which is new to him, but with his former experience in controlling the affairs of a large institution, there can be no doubt but that he will soon master the situation and can be depended upon to inject much energy and perseverance into his new duties. He is a man of estimable character, and possesses a personality which is sure to create for him a host of friends.



INTERESTING EXHIBITS AT THE NEW YORK PRINTING EXPOSITION.

Unlimited Free Matrix Service for Users of Thompson Typecaster.

Following its announcement of the purchase of an entire Composite matrix library, The Thompson Type Machine Company now makes one of the most remarkable offers to purchasers of the Thompson typecaster — an offer of unlimited free matrix service during the life of the machine. This announcement opens up an entirely new avenue of economy for users of the Thompson typecaster, and removes a serious objection heretofore inevitable where daily rental charges or exchange fees were made for matrices. Under previous plans, users of typecasters found it necessary to cast much larger fonts than were desirable while the matrices were in their possession, thereby tying up large amounts of metal and creating idle capital, as the rental or exchange fee for fonts when sorts were required made the cost prohibitive.

With the new matrix plan evolved by the Thompson Type Machine Company, however, there is no further necessity for loading up for possible future requirements, as fonts may be obtained as often as desired without charge, and the sorts needed cast as required. Resultant economies are obvious, and this new arrangement is bound to further popularize the Thompson typecaster, which has been aptly called "the printers' typefoundry."

The Miller Platen-Press Feeder.

A really practical jobbing feeder for a platen press, the feeding and delivering mechanisms of which are certain and positive in their operation, and which, with suitable adjustments, is capable of handling any of the various grades of paper usually printed on presses of this kind, is the claim made for the Miller platen-press feeder manufactured by the Miller Saw Trimmer Company, of Pittsburgh, Pennsylvania. At the present time this feeder is built for application to the New Series 10 by 15 Chandler & Price presses only. It will handle any flat stock from onion-skin to three-ply cardboard in weight, and from 3½ by 5 inches to 10 by 15 inches in size.

The action of the feeder may not be easily described, but in brief it is practically a mechanical counterpart of the manual operations necessary in feeding a press by hand. The pile of stock to be printed is placed directly in front of the platen of the press, on a table which is quickly adjusted to the varying sizes and weights of stock, and which rises automatically to bring the top of the pile to the feeding fingers. A current of compressed air is introduced to aid in the separation of the sheets. The lifting of each individual sheet is accomplished by metal suction "feet" having perforations connected with the air-pump. When lifted to the proper position, the sheet is seized by the metal fingers and swiftly carried down onto the platen and deposited in approximately the correct printing position, it being there further shifted into exact position by a register device attached to the press grippers and operated thereby.

The printing of the sheet then being accomplished in the usual manner, and the platen having returned to its usual position, the withdrawal and delivery of the printed sheet is accomplished by positively actuated metal fingers, which accompany the platen to its printing position, seize the rear edge of the sheet immediately after it is printed and withdraw it to a delivery board and jogger immediately above the pile of unprinted stock. In the meantime the feeding mechanism is carrying a fresh sheet to printing position, the two operations being carried on independently, and substantially in the same manner as by the two human hands in hand feeding.

The feeder may be instantly swung up out of the way of

the operator, allowing hand feeding, if desired, and perfect accessibility to the platen for make-ready purposes in the usual way.

The feeder can not be thrown out of operation except at one certain indicated point in the press movement, and can not be returned into feeding position except at this same point, making it impossible for the feeding mechanism to be wrongly timed. Complete removal of the feeding mechanism proper is also easily secured.

An ideal direct-current motor drive has been provided for the operation of press and feeder. This consists of the necessary electrical connections with motor, and variable-speed controller. The air-pump is directly connected with motor by means of an extended shaft, and both are mounted on a special bracket. This bracket is hinged to treadle-shaft, and, as well as supporting motor and pump in a correct position, serves as an ideal belt-tightener.

New Model Multiple-Magazine Linotype.

In addition to the Models K, 4, 8 and 9 linotypes exhibited by the Mergenthaler Linotype Company at the Waldorf-Astoria during the week of the New York printing show, the company's new Model 14 was shown and attracted considerable attention. This machine differs from the Model 8 in that, while it carries three magazines, it also carries an auxiliary magazine placed to the right of the regular magazine and operated from a special keyboard of twenty-eight keys. In this auxiliary magazine can be carried a complete cap font or two sets of display figures for newspaper work; and for bookwork the magazine can be equipped to carry caption-heads, side-heads, accents, miscellaneous special characters, etc. A folder will shortly be sent out by the company giving a full description of this new model.

Leipsic Exposition of Graphic Arts, May to October, 1914.

This exhibition of all branches connected with the graphic arts is not a little country fair, nor even a local German affair, but an international exposition, since all large governments are to be represented.

Enterprising printers can inspect and collect such a large amount of interesting and valuable data that a visit to Leipsic is worth while at any rate. There are sixteen groups. Buildings are occupying several hundred acres of space. It is estimated that it will take about a week to see everything of interest. Instead of going in a large body at a flat rate, it has developed that it is just as cheap and of greater convenience to go in several small groups of about twenty-five persons.

The North German Lloyd has arranged to make reservations for the first party, sailing on July 18, steamship Berlin, at a rate of \$100 for first-class cabin and the best accommodations on board. If you prefer, you can return after visiting Leipsic, or you can go to other cities.

The party leaving New York on July 18 will arrive in Leipsic on July 27. From the following sailing dates you can select the most suitable time for your return:

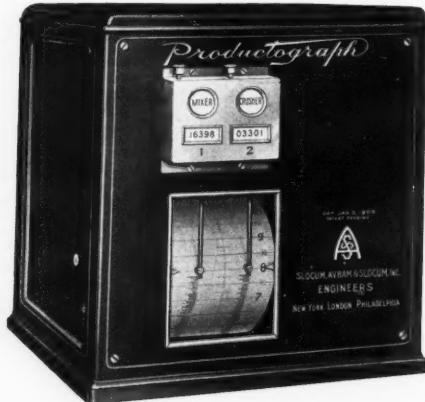
Leave Bremen August 4, arrive New York August 12.
Leave Bremen August 8, arrive New York August 18.
Leave Bremen August 15, arrive New York August 25.
Leave Bremen August 18, arrive New York August 25.
Leave Bremen August 22, arrive New York August 30.
Leave Bremen August 25, arrive New York September 1.
Leave Bremen September 1, arrive New York September 8.

The expense on land, including railroad fares, hotel, meals, fees and all ordinary expenses, need not exceed an average of \$5 a day. Reservations for sailing on July 18 should be made not later than June 1.

The "Productograph"—A Device of Interest to the Printing Trade.

Every printer will realize what benefit it would be to him to be able from his office, figuratively speaking, to watch the operations of his machinery through the office walls and at any or every moment of the day. This is practically possible through the "Productograph," a newly invented electric instrument which is now being offered and rather freely installed in manufacturing plants of various kinds.

It may be placed on the desk or wall of the private office, and there it will record, in a permanent way, the exact starting and stopping time of every machine to which



The "Productograph."

it is attached, the stops during the day and their duration, show the rate of speed and count the exact output. In the case of printing-presses, it gives exact record of the time consumed in "make-ready" or change of forms, or time lost by breakages, negligence or inefficiency of any kind. These charts, being of permanent nature, can be filed and referred to if the same or a similar job arises long after. In fact it is asserted that they constitute the closest and most reliable method of figuring costs that has yet come to light.

It can also count the number of sheets printed, creased, scored, or folded, and the number of books bound. Connected with linotypes, it shows the setting of legitimate copy as well as "repeat." Its makers, Slocum, Avram & Slocum, Incorporated, 30 Church street, New York, have installed it in a number of printing establishments, to which they will gladly refer any inquirer. They say that the running cost of this device is less than one cent a day a machine. At such a low cost it would hardly pay any printer to be without it.

A. E. Davis with National Automatic Press Co.

A. E. Davis, who for more than two years past has been general secretary of the Typothetae of Pittsburgh, has taken the sales management of the National Automatic Press Company. Mr. Davis has been singularly successful in organization work, and during his stay in Pittsburgh has built up the Pittsburgh Typothetae from a small and struggling association with but eighteen active members to the proud position of the foremost Typothetae in the United States.

Previous to taking up organization work in Pittsburgh Mr. Davis was assistant secretary of the United Typothetae of America, having general charge, under Franklin W. Heath, of the National office.

Mr. Davis is not only a thorough printer, but he has had wide experience in the printing-machinery and supply field. For upward of five years he was at the head of the sales department of the Lanston Monotype Machine Company.

The Typothetae of Pittsburgh formally requested Mr. Davis to continue as its secretary. Realizing, however, that were he to do so would mean a great personal sacrifice, his resignation was reluctantly accepted, and the following resolutions were unanimously adopted:

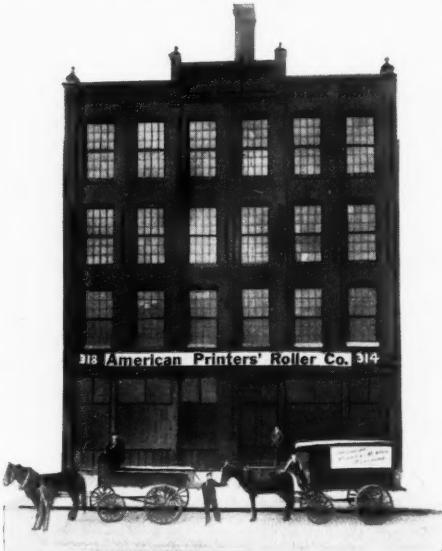
Resolved, That the two years during which Mr. Davis has been secretary of the Typothetae of Pittsburgh have been the most prosperous and have shown the greatest growth both in membership and finances of an period in the history of the association.

Resolved, That we commend and recommend Mr. Davis because of his enthusiastic work, tact, honesty, sobriety and sterling qualities, which have served to build our Typothetae into the largest in the United States. Be it further,

Resolved, That a copy of these resolutions be placed in the minutes of this organization, and that a copy be given Mr. Davis, addressed, "To whom it may concern," over the seal of this organization and the signatures of its executive officers.

American Printers' Roller Company in New Quarters.

Owing to the great increase in its business, the American Printers' Roller Company found it necessary to seek larger quarters, and has announced its removal to 314 to 318 West Grand avenue, Chicago, Illinois. The company will occupy the entire building shown in the illustration. Increased space, improved facilities and better working

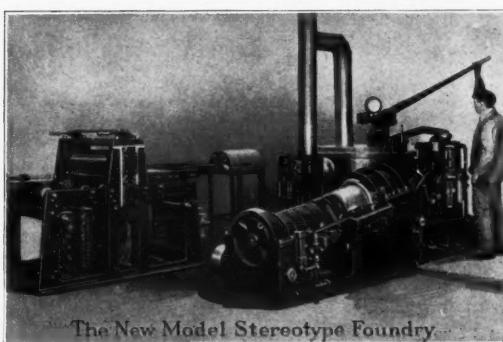
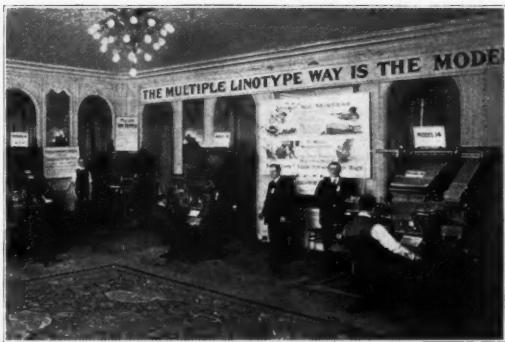


New Home of the American Printers' Roller Company.

conditions in the new quarters will aid the company to maintain the high quality of its product and to give improved service to its many patrons.

Roberts Silk-Stitching Machine.

A recent announcement from H. L. Roberts & Co., the manufacturers of the Roberts silk-stitching machine, states that the growing demand of progressive printers for silk-stitching in the better grades of catalogues and booklets has made business unusually good with them. Forty-two of these machines are now in use in various parts of the country, and are all giving excellent results. Printers and binders should write the company at 63 Park Row, New York, and secure a copy of the attractive booklet describing and illustrating these machines.



INTERESTING EXHIBITS AT THE NEW YORK PRINTING EXPOSITION.

Birthday Party of the Charles Francis Press.

The twentieth anniversary of the Charles Francis Press naturally causes one to revert to the unusual character of the titular head of that institution.

At the age of sixty-six years young we find him dancing the tango, and on looking over his career are reminded that in the sixties he was working in Dunedin, New Zealand, printing and publishing the *Otago Punch* for nine years, during which time he lost \$1,900 — \$1,000 of which was won in boat-races.



Charles Francis.

A few years later, in 1874, his shingle was facing the breeze of the Windy City, where he conducted a job-office, his backers being the well-known Chicago paper house, Bradner Smith & Co.

Leaving that venture he became superintendent of the *Inter Ocean* jobroom. Then Mr. Francis tried his hand at a branch of the printing game in which he was to finally win success — that is, taking charge of debilitated establishments and placing them on a paying basis. In the pursuit of this line he handled the Guide Publishing Company, *Southern Trade Gazette*, and Argus Printing Company, all of Louisville, Kentucky. Yearning for the larger fields, he made arrangements with the sheriff, who was in charge, to take over the Stuyvesant Press, and proceeded to do a modest business under the style of Charles Francis, Printer. It is now known as the Charles Francis Press, and is regarded as a considerable establishment in the center of big printing business. This is one of the offices recognized as being conducted on approved business principles, and in the opinion of every person connected with the trade Mr. Francis is doing good work for good money. In addition to conducting his printing business he is a director of the Rockland County Trust Company, of Nyack, New York.

Like most New Zealanders, Mr. Francis entertains very advanced views on labor and labor issues. Personally he works only five days a week. His interest in such questions induced him to assume a prominent position in advocating and promoting the Printers' League, an organization which has for its purpose the coöperation of unions and employers' associations for the amicable settlement of industrial

disputes and the advancement of the trade generally. Perhaps Mr. Francis has been somewhat disappointed by the cool reception given his pet project, but he is now working harder for the perpetuation of the league than he did when a neophyte in the movement. No one expects him to give up, and as he looks good for an untold number of years, it is a safe guess that he will be hammering away in the interest of the league when most of his contemporaries will have solved the great query of life.

All through the proceedings of the birthday party there were echoes of Mr. Francis' liberal views on the relation of employers to employees, which culminated on a speech by Meigs L. Davis, the chairman of the composing-room chapel, in which he orally expressed the feeling of the fellow employees toward Charles Francis Press, and presented its head a flag-draped silver loving-cup "as a token of our esteem and as a symbol of our affection."

Shuman Advertising Company Succeeds Shuman-Booth Company.

Announcement has been made by R. R. Shuman, of Chicago, that the partnership which has existed since



Silver Loving-Cup Presented to Charles Francis.

March 1, 1913, under the name of the Shuman-Booth Company was dissolved April 13, Mr. Shuman buying out the interest of Carl H. Booth in the partnership. Mr. Booth

retires to become vice-president of the Metallurgic Engineering Company, Chicago, patentees and builders of electrical melting furnaces. Mr. Shuman has organized a stock company, with \$20,000 capital, to carry on the new business under the name of the Shuman Advertising Company, with headquarters at 620 Westminster building, Chicago, the headquarters of the old company. The old organization will remain intact, and with the increased capital which this move gives it is expected to play a still larger part in trade and technical journal advertising of the United States as well as carrying on a general advertising agency business.

An Attractive Line of Stock Calendars.

A line of artistic stock calendars that should appeal to the printer is offered in the product of the Hart Brothers



A Specimen of an Attractive Line of Calendars.

Printing Company, manufacturer and jobber of calendars and calendar pads, Rochester, New York. The calendars comprising this line are featured by the handsome and harmonious manner in which pictures and calendar sheets are mounted. The subjects used consist of embossed color-prints, colored photographs, etc. Printers who desire to add a line of calendars should write the company for samples.

Emboso Sales Company Announces Appointments.

The Emboso Sales Company, of Washington, D. C., has appointed the Hamilton R. Marsh Company, of Philadelphia, as its representative for the States of Pennsylvania, Maryland, Delaware, Northern Virginia and Western New Jersey, to lease the Emboso process in printing-shops in that territory. Charles J. Phinney will handle the States of Michigan and Ohio, with headquarters at Detroit, and Mr. Golden Rule, for several years connected with the shop of Byron S. Adams, Washington, will travel from the home office. The company will put a new machine upon the market within a few weeks, which, they state, will enable the smaller shops to use the Emboso process with the same success that has marked its use in the larger printing-offices of the country.

Chamber of Commerce of the United States of America.

The election of the Printing Press Manufacturers Association of New York to membership in the Chamber of Commerce of the United States of America has just been recorded. The National Chamber also has in its membership the Federation of Trade Press Associations in the United States, and the United Typothetae and Franklin Clubs of America. It also includes in its membership the

American Envelope Manufacturers' Association, the American Paper and Pulp Association, the National Association of Stationers and Manufacturers of the United States, and the National Paper Trade Association of the United States. There are now 555 commercial and trade organizations federated in the National Chamber, representing every State of the Union with the exception of New Mexico.

Daniel Lewerth Buys Complete Control of the Paper House of New England.

Announcement comes to hand to the effect that Daniel Lewerth, who has the habit of going it alone in all of his business ventures, has bought out the other interests and assumed personal charge of the entire business of the Paper House of New England, now a flourishing organization located at Springfield, Massachusetts. Mr. Lewerth's plans for further development include bringing his New York house, Andrews & Lewerth, Incorporated, and the Paper House closer together. E. P. Archibald will be sales manager and chief assistant to Mr. Lewerth in extending the company's business.

Frank Ehlen Let Out after Thirty-Three Years.

Among the incidents attending the merging of the Chicago *Record-Herald* and *Inter Ocean* under the ownership of James Keeley and W. W. Chapin was the dismissal of Frank Ehlen as superintendent. It was a surprise to the "man on the street." Mr. Ehlen had been with the *Herald*



Frank Ehlen.
From an old cut.

since its inception thirty-three years ago, all but one year of which he served as foreman and superintendent. In the heyday of the *Herald* — when "Jim" Scott of blessed typographical memory, was at the helm — it was the best printed paper in the country. Frank Ehlen was popularly supposed to be responsible for this enviable reputation. When the present Herald building was erected twenty years ago it proved to be an epoch-making event in the housing of compositors and other mechanical employees, under the supervision of Mr. Ehlen, who never tired of telling about

THE INLAND PRINTER

Mr. Scott's hearty coöperation in every comfort-giving suggestion. Here we found the tiled composing-room with improved lockers, shower baths and other conveniences such as are now expected when a first-class paper erects a new home.

In Chicago printerdom Mr. Ehlen was regarded by many as an exemplary foreman, as his relations with his men were usually pleasant and he had served acceptably as foreman under Publishers Scott, Kohlsatt and McCormick, as well as under the régime of Victor Lawson.

His friends recognize the right of the new management to dispense with Mr. Ehlen's services, but complain that such long and exceptional service should not be curtailed without notice or ceremony.

R. O. Vandercook to Give Personal Attention to Manufacture and Sale of Proof Presses.

Announcement has been made by R. O. Vandercook to the effect that, owing to the non-fulfillment of provisions, he was compelled on April 2, 1914, to terminate a contract he had with a certain corporation for the manufacture and

student will be instructed, without cost, from each customer installing an intertype. Each purchaser of an intertype, heretofore installed or hereafter to be installed, will be accorded one free scholarship in this school. Others desiring to learn the operation and care of the intertype or the linotype may do so at a nominal cost.

Work-and-Turn Folder—A New Machine.

A new machine—a work-and-turn folder—has been announced by the Brown Folding Machine Company, of Erie, Pennsylvania. From the description of this machine it should find ready favor among those requiring the use of a folding machine. The following are the claims made for the work-and-turn folder:

It will take full sheets as printed on the last impression and fold each half separately. This is done by cutting, on the folder, the full sheet into two parts. It will occupy the same floor-space as a single machine. The power will not exceed one quarter more than two single machines. Two jobs can be done at one time by an additional hand feeder or by an automatic feeder doing both. A half of a full-



INTERESTING EXHIBITS AT THE NEW YORK PRINTING EXPOSITION.

sale of his compositor's proof presses. Before this contract was entered into he had produced, advertised and sold the composing-room cylinder and the roller series presses. These later presses were the first presses to successfully eliminate hand inking from composing-room presses.

While the contract was in force Mr. Vandercook gave his time to the study and development of other machines and devices for printers' use. He says he regrets very much to be compelled again to give his time to commercial details, leaving several propositions that he has been working on which promise much for the graphic arts, to take up again the manufacture of composing-room presses. He has ample manufacturing arrangements, which can be used to better immediate financial returns in manufacturing than in building special machines and in experimental work.

School of Instruction for Intertype and Linotype Opened at New Orleans.

A school of instruction for the operation, care and maintenance of the intertype and the linotype machines has been opened at the New Orleans agency of the International Typesetting Machine Company, 316 Carondelet street, New Orleans, Louisiana. The school is under the direction of Samuel Coste and George M. Fritchler, two well-known and popular operators who have had many years of experience. The school is conducted primarily for the benefit of purchasers of the intertype machine, and one

size sheet can be folded on one side of the machine and a quarter of a full-size sheet on the other. It will fold a sixteen or thirty-two page section at the same time, using both sides of the machine. There is but one feed-board. It has automatic head perforators for sixteen and thirty-two pages, as well as all other up-to-date automatic attachments. It will fold two sixteens, two twenty-fours and two thirty-twos at one time on different-size sheets, from half of full-size sheet down to one quarter of full size. In construction it is not complicated and is easily adjusted to various kinds of work whether single or double.

A Warning to the Trade.

Upon representations made by Sinclair & Valentine Company and The Autopress Company, the trade is warned against one representing himself as Charles H. Botz, alias Wilson. He is about forty-five years old, five feet eleven inches in height, has a scant growth of hair, light in color, and is toothless. He is alleged to have victimized supply houses in Chicago, Milwaukee and Baltimore, and to have represented himself in New York as a member of the Botz Printing Company, of Sedalia, Missouri. The latter concern will appreciate any information leading to his arrest and conviction. He was recently registered at the Hotel Knickerbocker, New York. The Commercial Printing Company, of Akron, Ohio, at one time employed a man named Wilson, who was discharged.

THE INLAND PRINTER

A. H. MCQUILKIN, EDITOR.

Published monthly by

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No. 3

THE INLAND PRINTER is issued promptly on the first of each month, aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, ETC., OF
THE INLAND PRINTER, CHICAGO, ILL.

Published in compliance with Act of Congress, August 24, 1912.

Editor — ALBERT H. MCQUILKIN, La Grange, Illinois.
Managing Editor — ALBERT H. MCQUILKIN, La Grange, Illinois.
Business Manager — W. B. PRESCOTT, Chicago, Illinois.
Publisher — THE INLAND PRINTER COMPANY, Inc., 632 Sherman st., Chicago.

Owners — ESTATE OF HENRY O. SHEPARD, DECEASED, 632 Sherman st., Chicago.

No bonds or mortgages outstanding.

(Signed) W. B. PRESCOTT, Business Manager.

Sworn to and subscribed before me this 23d day of March, 1914.
[SEAL] HARRY H. FLINN,
Notary Public.

My commission expires February, 1916.

Megill's Patent
SPRING TONGUE GAUGE PINS
\$1.20 per doz. with extra tongues



QUICK ON

MEGILL'S PATENT
Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only \$4.50.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
\$1.25 set of 3 with extra tongues



VISE GRIP

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.

BUSINESS OPPORTUNITIES.

SPECIALTY PLANT — I will sell two-fifths interest in establishment specializing on silk-mill trade; plant consists of 3 Golding jobbers, pebbling machine, Monitor wire sticher, rotary perforator, Golding cutter, Sterling round-cornering machine; individual motors, over 150 type-faces, 4 to 6 fonts each; no rent, no taxes, own power plant; \$10,000 cash required, a large part of which will be invested in additional equipment; purchaser must have foremanship ability and be total abstainer. F 647.

FOR SALE — Weekly newspaper and job printing plant in eastern Pennsylvania, 50 miles from Philadelphia; remarkable advertising patronage; circulation 2,000; good printing business; paying well, but owner has other interests. F 646.

FOR SALE — Complete printing-plant cheap, for cash; two job presses, motor, attachments, 150 fonts type, cutters, labor-saving devices, stock paper; good condition; original cost about \$1,500. FRED C. IRVIN, Uniontown, Pa.

ONE OF BEST SMALL PLANTS, Pacific Northwest; live and growing city; new 1911; good business; cost system; other business makes sale imperative; bargain; one man can handle; ask questions; investigate. F 664.

FOR SALE — Job office only three months old; everything new and of the latest; located in harbor town of 10,000 in southern California; a snap for \$3,000, part cash, balance to suit purchaser. F 662.

FOR SALE — On account of ill health, modern electrotype foundry in good running order; established eight years; city of 250,000; terms reasonable; will sacrifice for cash. F 650.

FOR SALE — Half-interest in one of the best linotype composition plants in New York State; no competition; city of nearly 100,000; three No. 5 machines; must sell. F 658.

FOR SALE — Complete job and weekly newspaper plant. C. H. THOMAS, Hazleton, Pa.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, \$1; circular and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on nameplate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

FOR SALE — A BARGAIN — ONE DEXTER JOBBING BOOK AND PAMPHLET FOLDER, with all the latest improvements, including gripper side guide, low-down attachments, head perforator with 16 and 32 page automatic pointer attachment and 8-page pastier; this machine will fold sheets in 8, 12, 16, 24 and 32 pages in sizes from 12 by 16 to 32 by 44 or any intermediate sizes; largest 24 pages, 32 by 33½ inches; this machine has not been used very much and is in first-class condition; price, \$725. Address J. A. CARROLL, 124 S. 9th st., St. Louis, Mo.

REBUILT, absolute guarantee, Pony Cottrell 2-rev., bed 25 by 30; Pony Cranston 2-rev., bed 25 by 38, 4 roller; Pony Whitlock, 2-rev., bed 27 by 31; Pony Campbell 2-rev., bed 23 by 30; Whitlock 2-rev., bed 39 by 52, 4 roller; Cranston 2-rev., bed 34 by 50, 4 roller; Hoe Stop, bed 29 by 42, 4 roller; drum cylinders and job presses, all sizes; paper-cutters, 23-inch to 48-inch; wire-stitching, perforating, slitting, scoring, bronzing, punching machines; send for illustrated list with prices. RICHARD PRESTON, 167 E. Oliver, Boston, Mass.

THE INLAND PRINTER

REBUILT — Guaranteed satisfactory to purchaser, Huber 4-roller, 46 by 60 bed, \$1,100; Campbell job and book, 41 by 60 bed, \$700; 37 by 52 bed, \$650; 34 by 50 bed, \$550; Campbell "Economic" 45 by 60 bed, \$800; Hoe pony drum, 17 by 21 bed, \$475; f.o.b. New York. C. FRANK BOUGHTON, successor to Van Allen & Boughton, 17-23 Rose st., New York.

WE HAVE FOR SALE AN AUTOPRESS that cost \$2,100, which has not been used more than two dozen times; it will print, fold and count five thousand circulars an hour; the printer has died and his children do not want to run the business any longer; we will receive bids on the above machine, f.o.b. Lexington, Ky. F 648.

FOR SALE — One Goss semirotary press, complete with motor, tools and chases; prints four, eight, twelve and sixteen pages; one 41 by 52 S. K. White cylinder press; one 41 by 52 Miehle cylinder press with two deliveries. Address POLISH-AMERICAN PUBLISHING CO., 1163 Milwaukee ave., Chicago.

FOR SALE — Rebuilt Optimus presses, Nos. 5, 6 and 7; all modern machines; equal to new, in every particular; also large assortment of other standard two-revolution presses; all makes and sizes; prices low and terms to suit; send for catalogue and prices. WM. L. PACKARD, Geneva, N. Y.

FOR SALE — Scott two-revolution, four-roller printing-press, bed 42 by 56 inches, modern construction, in first-class condition; is being used daily for fine half-tone printing; can be bought for one-third its value. ETHERIDGE PRINTING CO., Grand Rapids, Mich.

FOR SALE — 10 R Harris Rotary press, with envelope feed attachment and perforator attachment; \$750 f.o.b. cars; guaranteed in first-class condition. KELLEY-DAVIS COMPANY, 1324 Webster st., Oakland, Cal.

LINOTYPE, CANADIAN MODEL, No. 3, with extra magazine, two molds, four fonts of two-letter matrices and extra sorts; good condition. IMPERIAL PUBLISHING CO., LTD., Halifax, N. S., Canada.

LINOTYPES FOR SALE — 3 Canadian machines; 2 Model 1; 1 Model 3; good condition, all fully equipped with matrices, liners and blades. THE ROYAL PRINT & LITHO., Ltd., Halifax, N. S., Canada.

FOR SALE — 46 volumes of THE INLAND PRINTER, beginning with Volume 1; first 3 volumes bound; remainder unbound, but in good condition; also first seven years *Printing Art*. F 651.

LINO-TYPEWRITER — The typewriter "built like a linotype"; price reasonable; easy terms; agents wanted. BUCKNER LINO-TYPEWRITER COMPANY (est. 1908), Berkeley, Cal.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — Two Model 3 Canadian linotypes, with very complete assortment matrices; plant in excellent condition. BARNES & CO., St. John, N. B., Canada.

PRINTING MACHINERY, presses, cutters, stitchers, largest stock rebuilt machinery in Chicago WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

LINOTYPE — Model 2, complete with motor, magazine, matrices, liners and blades. SPRINGFIELD PRINTING & BINDING CO., Springfield, Mass.

LINOTYPES — 2 Model 9, in first-class condition, very little used. STEPHEN GREENE COMPANY, 16th and Arch sts., Philadelphia, Pa.

THOMPSON TYPECASTER — With three full fonts of matrices. SMITH-GRIEVES TYPESETTING CO., Kansas City, Mo.

LINOTYPE — Model 8, with three fonts of matrices; in use only one year. LANCASTER INTELLIGENCER, Lancaster, Pa.

LINOTYPES, 4 Model No. 3, with 22 fonts of matrices. THOS. P. HENRY LINOTYPING CO., Detroit, Mich.

LINOTYPE — Model 1, with one magazine and one font of matrices. THE J. B. SAVAGE CO., Cleveland, Ohio.

FOR SALE — All size Scott rotary press, with necessary attachments. GREELEY PRINTING ST. LOUIS, Mo.

UNIVERSAL TYPECASTER for sale. THE HENNEBERRY CO., 1143 South Wabash av., Chicago, Ill.

FOR SALE — 32 by 48 inch Emmerich & Vonderlehr bronzing machine, \$150 f.o.b. cars Kansas City. D 518.

THOMPSON TYPECASTER and accessories. E. W. STEPHENS PUBLISHING CO., Columbia, Mo.

LINOTYPE — Model No. 1, with one set of matrices. E. S. UPTON PRINTING CO., New Orleans, La.

LINOTYPE, Model No. 2, with 16 sets of matrices. THE CARGILL COMPANY, Grand Rapids, Mich.

LINOTYPE FOR SALE — Canadian Model 1. J. J. HARPELL, Board of Trade bldg., Montreal, Quebec.

LINOTYPE — Model 5, with one set of matrices. L'ACTION SOCIALE, Quebec, Que., Canada.

FOR SALE — A large assortment of secondhand bookbinder machinery at a bargain. F 639.

FOR SALE — Howland hand plate press, 11 by 14 inches; \$45; good condition. F 645.

LINOTYPE — Model 5, with 2 magazines. JACKSON & BELL CO., Wilmington, N. C.

HELP WANTED.**Bindery.**

WANTED — BINDERY FOREMAN, must understand all modern machinery and be strictly up to date in methods; man preferred who has qualifications for advancement to superintendent of plant; location three hours from Chicago; population 30,000; good place to live in; state age, salary expected, present employment; do not send references. F 660.

WANTED — BINDERY FOREMAN; old established business; modern equipment; situated in town of 10,000 in central State; principal work, law books; satisfactory wages to right man. Address E 641.

Composing-room.

WANTED — Experienced composing-room foreman (union) to handle general line of catalogue and commercial work for an up-to-date firm in the Middle West running from 15 to 25 men; give experience, salary expected and references in first letter. F 102.

Engravers.

WANTED — Two first-class color operators, two finishers; give complete details in first letter. F 472.

Managers and Superintendents.

WANTED — Competent man to act as assistant manager in largest plant in city of fifty thousand; second largest plant in this southern State; must be competent to estimate and familiar with cost system; in applying state age, qualifications, experience and with whom previously; if married; salary expected; a fine opportunity for a live, competent young man. F 654.

Pressroom.

WANTED — FOREMAN FOR PRESSROOM, five cylinders, Autopress, three jobbers, modern equipment; old established business, situated in town of 10,000 in central State; satisfactory wages to right man. Address E 641.

PRESSMAN WITH EMBOSSED EXPERIENCE and salesmanship ability to demonstrate and sell embossing outfit; big field, splendid proposition; write fully experience and references. F 659.

WANTED — Harris pressmen experienced on S 1 two-color Automatics; steady work; highest wages. M. M. ROTHSCHILD, INC., 712 Federal st., Chicago.

Salesmen.

WANTED — An experienced printing and lithograph salesman for Northwestern territory; must have a thorough knowledge of estimating and be able to handle high-class work; splendid opportunity for the right man. F 661.

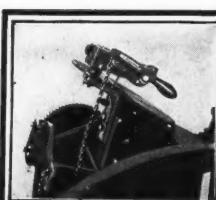
WANTED — Good men with small capital to represent a wide-awake typefoundry in different sections of the country. F 663.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, \$5.

PRINTING MATERIAL.

PRINTING MATERIAL — If there is anything in the way of type presses or any kind of printing material that you desire to either buy or sell to the best advantage, write PHILADELPHIA PRINTERS SUPPLY CO., 14 So. Fifth st., Philadelphia, Pa.



MAKE MONEY

No readjusting after washup or when changing impressions. Minimizes danger of offset by reason of uniform inking. Will do the work of a long fountain without its disadvantages. It is a producer of RESULTS—More Impressions and Better Work. For Chandler & Price, Challenge and all Gordon Presses.

Get a descriptive circular from your dealer or send to us.

THE WAGNER MFG. CO., Scranton, Pa.

SITUATIONS WANTED.

Bindery.

BINDERY FOREMAN, familiar with blank-book, edition, commercial, catalogue work and machinery, wants position; good executive ability; hustler; strictly reliable. F 564.

BINDERY FOREMAN wants position; understands machinery; good executive ability; first-class mechanic. F 655.

Composing-room.

MANAGER OR FOREMAN, thoroughly experienced man, well up in first-class work, desires position to take charge of foremanship of job-shop; state full particulars. Address J. G. FOULK, care C. R. Leno, 1402 Broadway, New York.

COMPOSITOR — Job, book, tariff, is also linotype machinist-operator, Model 5; fair speed, but gaining; open shop; moderate wages to begin; go anywhere. PURDUM, 120 Collins ave., East End, Pittsburgh, Pa.

MACHINIST-OPERATOR wants change about July 1; 12 years' machine experience, news, job, ad.; speedy, strictly sober; married; wants place with up-to-date firm, with better things to work up to. I 644.

PRENTICE — I. T. U. GRADUATE, five years' experience, desires position; can go anywhere. Address J. FROEHDE, 1140 Wellington ave., Chicago, Ill.

WANTED — Position as foreman of open shop before July 1; thoroughly practical; 16 years' experience as foreman; references. F 477.

SITUATION WANTED by a high-class job printer; none better on magazine ads. and commercial display; married; union; age 32. F 652.

Managers and Superintendents.

MR. PRINTER: Do you need the services of a superintendent or manager with the following history: 42 years old, 25 years in the business, 18 years' executive experience on high-grade work; good organizer and understands purchasing stock and material, also estimating? F 657.

Miscellaneous.

YOUNG MAN WHO HAS HAD A GENERAL EXPERIENCE in the printing business, would like to connect with some large, up-to-date concern; has had 10 years' experience in office and as head of the different departments. F 340.

Office.

AFTER JUNE 1 — Estimator and cost accountant wishes position in medium-size plant; town of about 30,000 preferred; married; excellent references; capable of managing medium-sized plant. F 656.

Pressroom.

WANTED — Position as foreman of a medium-sized pressroom or assistant foreman of a larger one; first-class on fine half-tone, color and general work; can personally execute anything that can be done on a cylinder press; age 33; experience seventeen years; correspondence solicited. RAYMOND LOCHMAN, 137 W. Douglass st., Reading, Pa.

PRESSROOM FOREMAN, non-union, experienced in highest grade book, catalogue, commercial and process work; thoroughly experienced as an executive; best references from well-known houses; no objection as a working foreman; Chicago or Middle West preferred, or some large eastern city. F 558.

PRESSMAN, with thirty years' experience on all classes of presses, seeks position as foreman of pressroom; thoroughly conversant with three-color, half-tone, catalogue, label and box work; is a hustler and can make good with any live concern; married. F 653.

A FIRST-CLASS PRACTICAL PRESSMAN wishes to connect and purchase an interest in a good going weekly and job-printing shop about 100 miles or less outside of Chicago where owner wishes to enlarge and increase business. E 374.

Proofroom.

PROOFREADER — Non-union; experienced in job and magazine reading; Middle West preferred; \$20. E 634.

WANTED TO PURCHASE.

USED TYPE CASES — We will buy any quantity if in good condition, cases and stands; write us. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

PRINTING ART — If you have a copy of *The Printing Art* for March, 1912, you wish to dispose of, write THE INLAND PRINTER CO.

WANTED — 1 copy Volume 5, Penrose's Annual. E 625.

WAX ENGRAVING PROCESS.

HAVE YOUR BLANKS AND RULED WORK WAX-ENGRAVED; cheaper than setting; it improves your printing; send for samples and estimates. PROGRESSIVE ELECTROTYPING CO., St. Louis, Mo.

BUSINESS DIRECTORY.

Advertising Blotters.

POATES' Geographical Series of blotters — covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9½ by 4), Panama Canal in three sizes — all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. William st., New York. 3-15

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-14

Bookbinders' Sewing Machines.

JOSEPH E. SMYTH CO., 638 Federal st., Chicago, Ill. Manufacturers bookbinders' sewing machines. 4-15

Brass-type Founders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders. 8-14

Calendar Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes ninety-seven sizes and styles of calendar-pads for 1915; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices. 3-15

Casemaking and Embossing.

SHEPARD, THE H. O., COMPANY, 632 Sherman st., Chicago. Write for estimates. 1-15

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-14

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders. 3-15

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE COMPANY, THE, main office, 101-111 Fairmont av., Jersey City; 116 Nassau st., New York; 610 Federal st., Chicago; 3 Pemberton Row, London, E. C., England. Satin-finish plates. 6-14

NATIONAL STEEL & COPPER PLATE COMPANY, 452 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-14

Counting Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders. 8-14

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Electrotypes' and Stereotypes' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st. 11-14

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-15

Embossing Composition.

STEWART'S EMBOSSED BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Embossing Dies.

STEARNS, HOWARD CO., 732 Federal st., Chicago. Embossing dies for catalogue covers and labels; book stamps; hot-plate embossing. Write for our samples. 11-14

BRASS EMBOSSED DIES, all kinds. OSCAR FISCHER CO., 638 Federal st., Chicago. 10-14

Hot-die Embossing.

HOT EMBOSSED for catalogues, booklets, covers, show-cards, advertising specialties. OSCAR FISCHER & CO., 638 Federal st., Chicago. 10-14

Job Printing Presses.

AMERICAN TYPE FOUNDERS CO.—See Typefounders. 8-14

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing presses and allied machines a specialty. 3-15

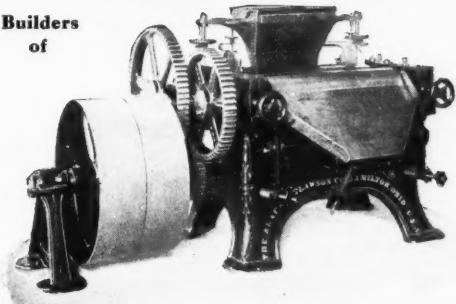
Numbering Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders. 8-14

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

THE BLACK-CLAWSON CO.
HAMILTON, OHIO, U. S. A.

Builders
of



INK GRINDING MILLS with 3 Chilled Iron Rolls

Sizes—6 x 18, 9 x 24, 9 x 32, 9 x 36, 12 x 30 and 16 x 40 inches

With or without Hoppers. Solid or water-cooled Rolls

Also build Paper and Pulp Mill Machinery, Plating Machines, Saturating Machinery and Special Machinery



For over fifteen years

R. R. B. PADDING GLUE

has been acknowledged the most flexible, strongest and whitest padding preparation made. HAVE YOU TRIED IT?

ROBT. R. BURRAGE

83 Gold Street

NEW YORK

ANNOUNCEMENT

I desire to announce to the printing trade the opening of a new supply house in Chicago. My experience in this line covers a number of years' service with other houses, and I will represent only reliable manufacturers and goods that I know to be dependable.

Printers' and publishers' interests will be carefully considered at all times, and it will be my aim to take good care of any business with which I may be favored.

GEORGE R. SMITH

Room 860, Monadnock Bldg.

CHICAGO

Telephone: Harrison 4631.



**OSCAR SCHLEGEI'S
"OSMACO" Bronze Printing Ink**

The only gold ink ever shown which POSITIVELY does not rub after 24 hours. POSITIVELY as brilliant as the best Bronze Powder Job. POSITIVELY works on any kind of paper or pasteboard. POSITIVELY can be worked successfully by any body. Price \$2.50 per pound—special discount for large orders. In any shade of Gold, Copper or Silver.

OSCAR SCHLEGEL MFG. CO., 112 E. 12th St., New York
BRANCHES: 27 St. Claude St., Montreal, Can.; 349 Railway St., Vancouver, B. C.; Nurnberg, Germany; London, England.

1915 CALENDARS
SEND FOR SAMPLES
HART BROS. PRINTING CO.
MANUFACTURERS AND JOBBERS
Cor. St. Paul & Andrews Sts., ROCHESTER, N. Y.

What a Waste of Time and Labor!

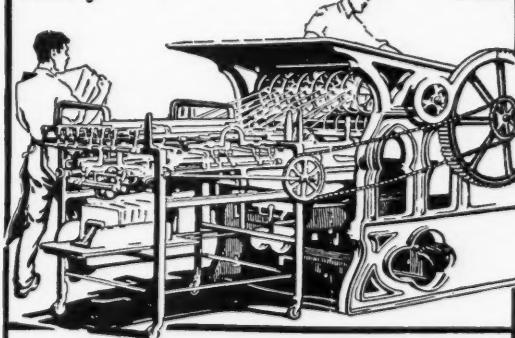
—and what an expense and trouble it is to fold newspapers the old way! Especially when it's all unnecessary!

A Sidney-Perfect Folder, attached to the rear of any 1, 2 or 3 revolution cylinder press, means you can eliminate folding costs altogether, because the sheets come right from the press into the folding machine, without being touched by hand. The folding is instantaneous and automatic. In other words, similar results to those obtained by a perfecting press for a fraction of the investment.

In our catalog we explain how a Sidney-Perfect will meet your requirements regardless of size or number of pages or style of make-up. Write for a copy.

The Sidney Folder Co.

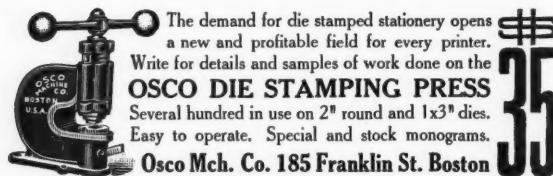
Sidney - - - - - Ohio



REBUILT PRINTING MACHINERY

Cylinder Presses Job Presses Paper Cutters
Folding Machines Linotype Machines Electric Welding

R. W. HARTNETT CO., 50 N. 6, Philadelphia



Standard of the Government Printing Office

KEYBOARD PAPER
for the MONOTYPE MACHINE
COLONIAL COMPANY, Mechanic Falls, Me.
New York Office: 320 Fifth Avenue

Riessner's Combination Gold Printing Ink

for all kinds of paper. A pound sent, express paid, on approval. Send on your paper and I will print Gold Ink on it to show you.

Specimens and prices on request
T. RIESSNER 57 Gold Street, New York
AGENTS WANTED. A Good Side Line for Salesman.

PIONEER PAPER STOCK COMPANY
PACKERS AND DEALERS IN
PAPER STOCK

Phone: North 3565 448 W. Ohio St., CHICAGO, U.S.A.

CO-OPERATION

Means Success

Send to us for information how to make money on orders for Bonds
ALBERT B. KING & CO., Inc., Dept. P. C.
Bond and Certificate Specialists 206 Broadway, New York, N. Y.
New York Depot for Goe's Lithographing Company, of Chicago, Ill.

CARBON BLACK
MADE BY
GODFREY L. CABOT, Boston, Mass.
940-941 Old South Building

ELF ECLIPSE (PN) ELF B. B. B. VULCAN ACME

IF YOU WANT THE VERY
BEST
Padding Composition
that is possible to produce
let us furnish you with

DANIELENE
THE RECOGNIZED LEADER
IN A CLASS BY ITSELF
PADDING COMPOSITION

IT IS YOUR BUSINESS

To know what's doing in your pressroom

REDINGTON COUNTERS

Will tell you what each press turns out

They will not repeat or jump; all steel; no screws; easy to set; large figures. Equip your presses with them.

For Sale by all Dealers. Price \$5.00, U. S. A.

F. B. REDINGTON CO., 112 S. Sangamon Street, Chicago

A Modern Monthly— All About PAPER



THE PAPER DEALER gives the wanted information on the general and technical subject of

Paper

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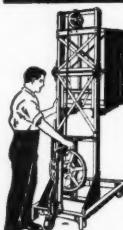
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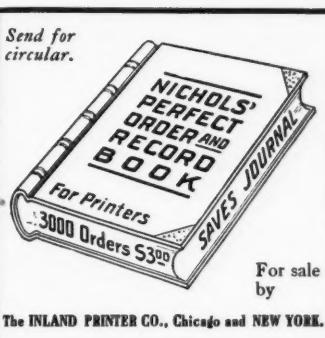
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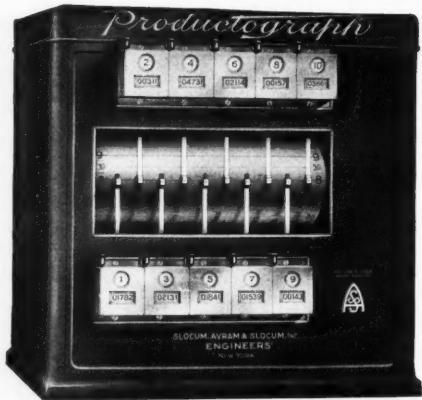
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STOP GUESSING. KNOW exactly what every machine in your plant is doing. With the *Productograph* automatically registering every act of every machine you have a means of AT ONCE KNOWING facts about your business which will show the way to cut deeply into your producing costs.

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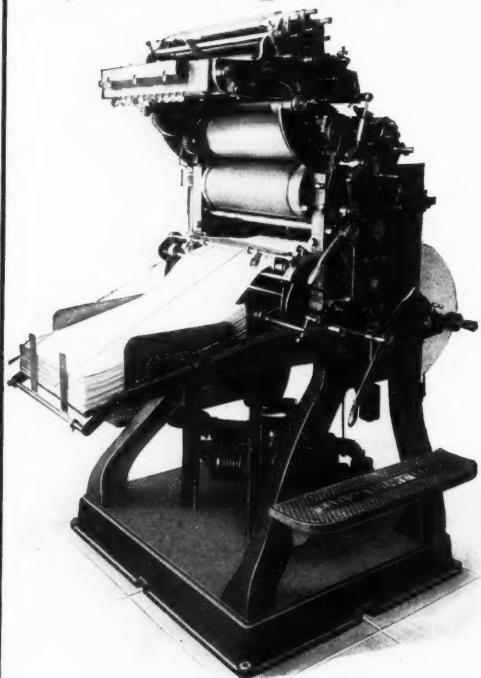
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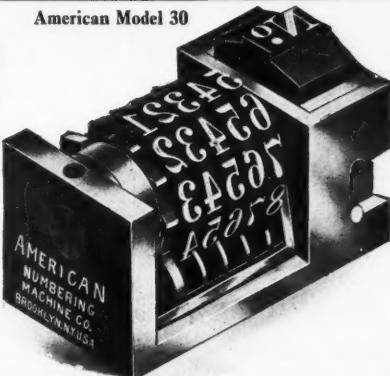
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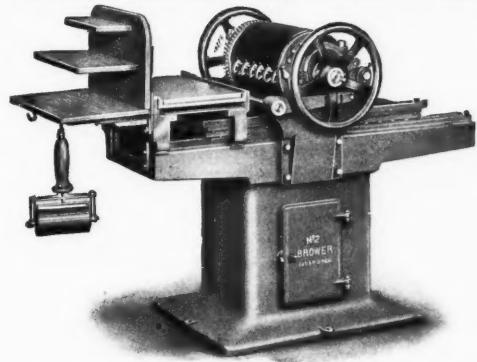
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New York, September 20, 1913.

In reply to your inquiry regarding the Brower Proving Press purchased from your company last June, we beg to say that we are entirely pleased with this press, and it has met all demands made upon it. We find it a great improvement over the old method of pulling proofs.

J. C. & W. E. POWERS.

After a year's experience we feel qualified to express an opinion of your No. 2 Proof Press. We think it a very fine machine. Proofs taken on our Brower have been mistaken by our customers for regular press proofs and used by them for reproductions. We are well pleased with the Brower and confidently recommend it to progressive printers who aim to have a strictly up-to-date plant.

GEORGE SETON THOMPSON COMPANY.

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Some time ago we purchased from you one of your No. 2 Ball-Bearing Proof Presses. Other presses we were using did not give us entire satisfaction, but your machine has proven very satisfactory for every purpose and we would indeed feel lost if for any reason it should be put out of commission.

THE HORN-SHAFER CO.

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We have made good use of your proving press, and find it particularly advantageous in proving for chalk overlays.

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places at the finger ends of the operator complete and positive control of every movement required of any motor-driven machine.

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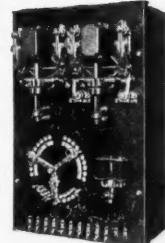
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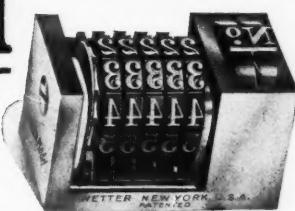
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Only after this rigid examination does a single press leave this testing floor. This is the real reason why 50,000 Chandler & Price Presses have been sold and not one ever returned to the factory defective in either material or workmanship.

The New Series Press

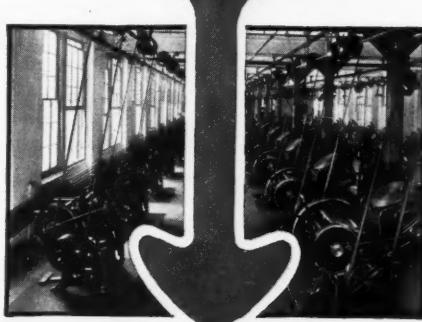
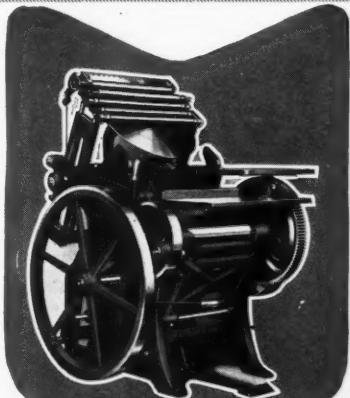
This press retains all the fundamental qualities of the original Chandler & Price Press, but to that press's advantages it adds better distribution of metal, giving greater strength; heavier cam wheels, making a more rigid impression; additional oil cups, insuring better lubrication, and a new gear guard, lessening the danger of spoiled stock and injury to operator.

Being lower and having a platen that opens wide, together with the dwell, make it the easiest of all platen presses to operate. Adequate ink distribution for all classes of work. The New Series Press is the best job press investment you can make.

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LINEN LEDGER

A Queer Contest

Conducted by The American Printer

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Opens
May 13
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Prizes
6 lbs. of
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2 lbs. of
Nickels

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Have you specimens of queer printing, and do you know of a really funny printer's story? If so, write for a free copy of the rules. Everyone can take part; no expense. Address Queer Editor.

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The American Printer

A Magazine of Printing

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Four Vandercook Composing-Room Cylinders

doing the entire work of that great composing-room, furnishing the thousands of advertisers' proofs and other printing required before the plates are made.

¶ The Vandercook Presses are there, first, because they are the only presses that will do the quality of work demanded, and, second, because they are the only presses that are efficient enough to turn out the volume of work required.

¶ These presses are fully protected by patents granted to R. O. Vandercook, and dealers and purchasers are warned against infringing manufacturers.

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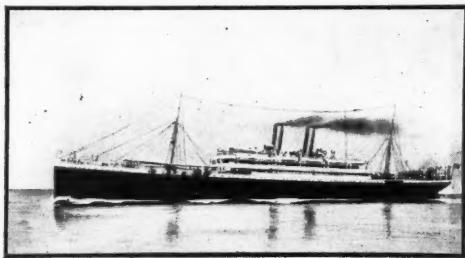
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May to October

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in Machine Hall I, where 80 modern "Krause" machines, for the whole paper industry, can be seen running in full working order. A number of the same are

ABSOLUTELY NEW CONSTRUCTIONS

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FINAL BASE & HOOKS

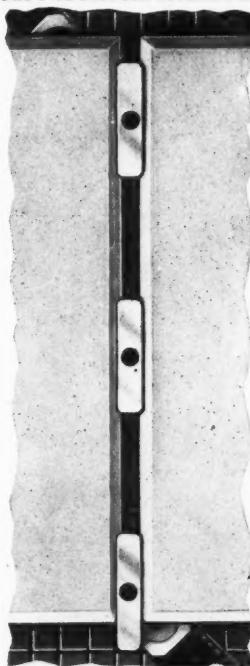
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REGULAR AND NARROW HOOKS



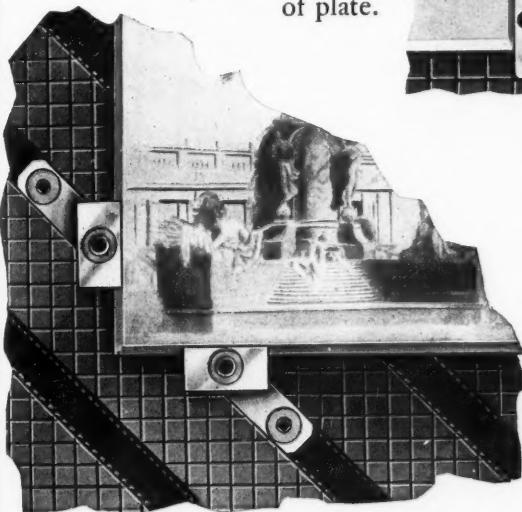
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One Pica Between Beveled Plates



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Hooks are inserted and removed by the fingers alone. This simple key does ALL the adjusting.



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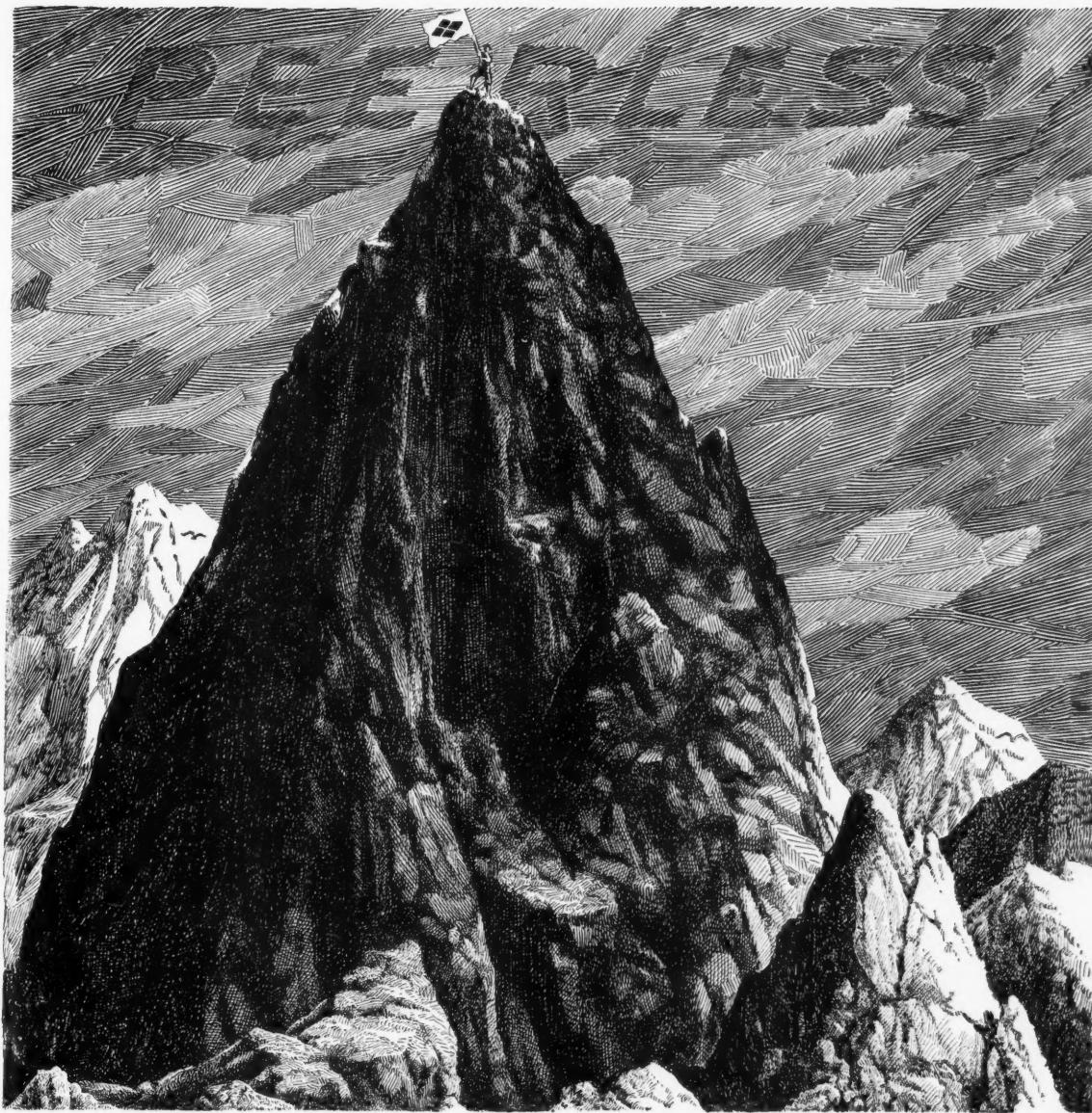
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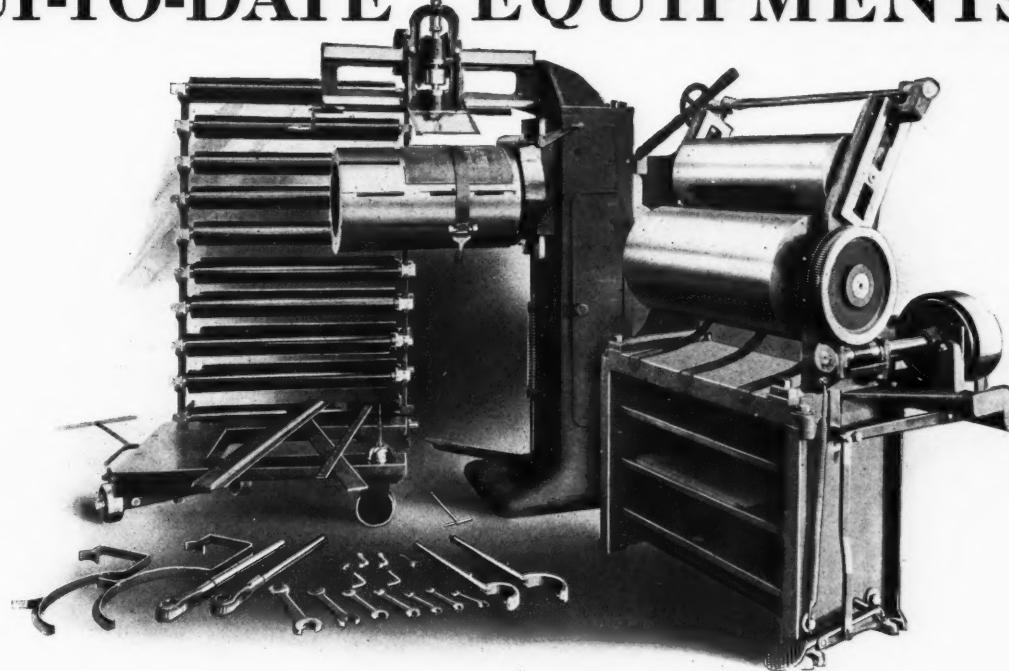
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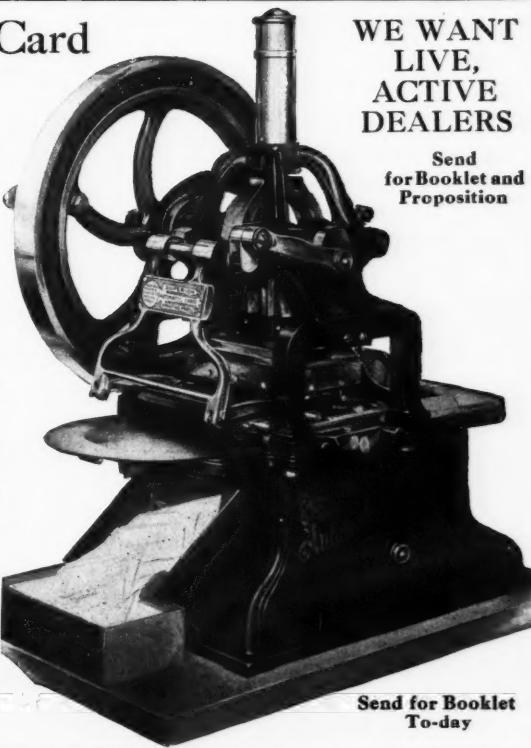
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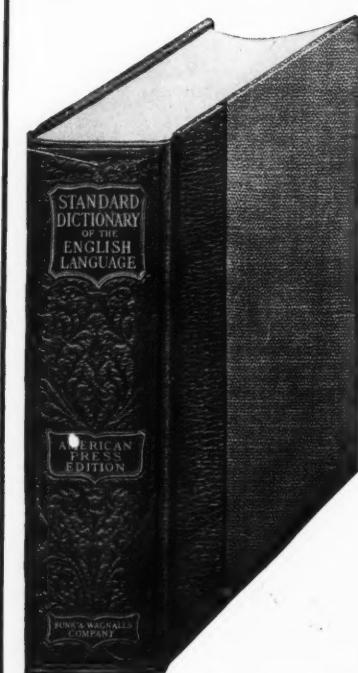
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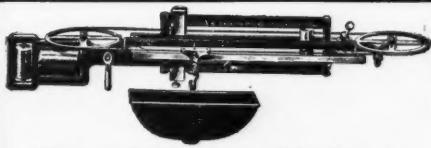
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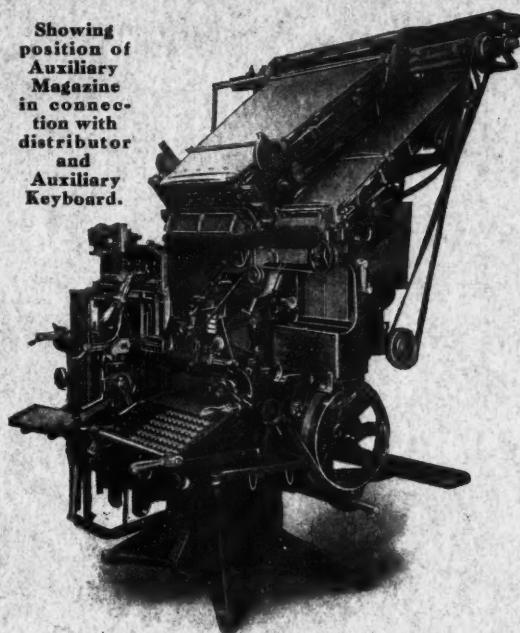
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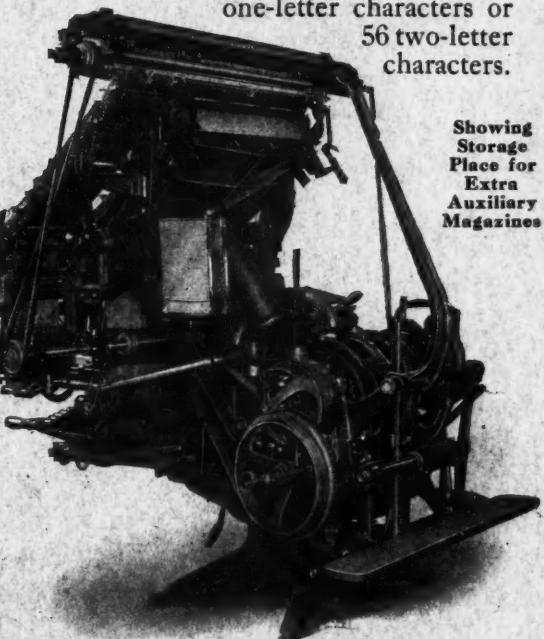
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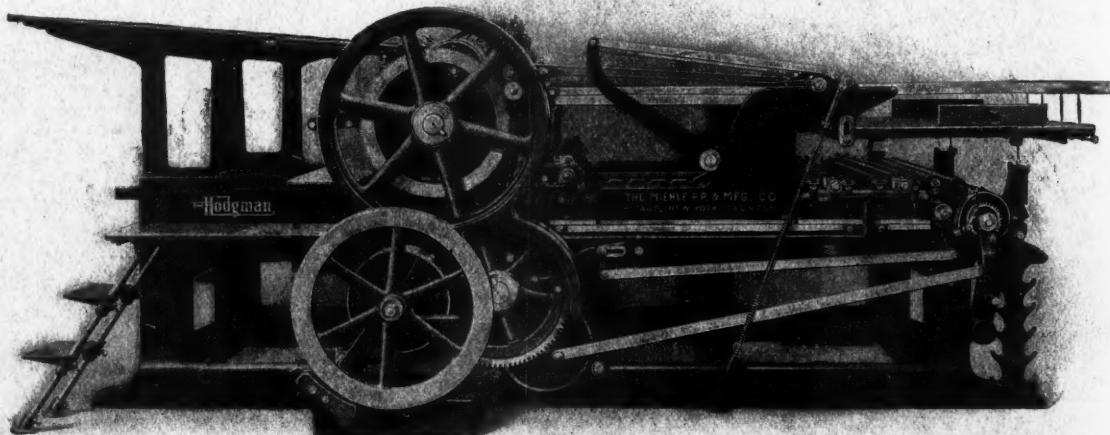
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